



*The Origin of Design.*

*London, Published April 1781, by C. Taylor N<sup>o</sup>. 10. near Castle Street, Holborn.*



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Gal. & S. C.

THE  
ARTIST'S REPOSITORY  
AND  
*Drawing Magazine,*  
*exhibiting the*

PRINCIPLES of the POLITE ARTS  
*in their various Branches*

VOL. IV.



*London, Printed for C. Taylor N<sup>o</sup>. 10 near Castle Street, Holborn.*



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## MISCELLANIES.

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### HINTS ON CRITICISM.

By PHILO.

“IT is certain the improvement of art is the result of long continued observation and remark upon its productions, compared with those originals which are objects of imitation. The works of nature are first seen as it were grossly, then more distinctly; by degrees, the comparison of one with another, and just reflection upon them, improve the genius, and form the taste of an artist.

“From a habit of exercising his attention upon objects around him, an artist generally discerns with more accuracy than others their distinct and peculiar characters; but as variety is endless, it is impossible even unremitted study should attain an exact knowledge of every property, in every subject he is required to treat.

“It is a well-known story of APELLES, that, having finished a capital picture, he exposed it to public observation, concealing himself behind it, that he might profit by the remarks it occasioned. A COBLER very just-

ly complained of an error in the fandal; **APELLES** altered it: the next day, the cobbler, finding his former criticism had been attended to, thought proper to censure the drawing of a leg: **APELLES** answered him with that expression which was afterwards adopted as a proverb, 'Let not the cobbler go beyond his last.'

"I allude to this story, because I think it may furnish an observation or two, to the present business: Artists in general are too shy of asking opinion and advice from others, who being unbiassed spectators, might perhaps discover some impropriety which the artist himself overlooks from a constant inspection of his work: it is true, such remarks are not always of importance; but if they sometimes deserve attention, even that is profit: nor are those remarks always useless, which at first sight appear to be so; at least, they let us into the manner of thinking of those who are unconfined by the rules of art.

"Another observation I mean to raise from the behaviour of the cobbler.—I fear not a few who take upon them to deliver their sentiments very freely, are by no means adepts in the principles of art. I have admitted that an unlearned eye may perceive blemishes; I admit still further, that as persons in general may distinguish discord from harmony without skill in music, so they may likewise judge with propriety, even upon capital works of art: but as it would be ridiculous to require a musician to insert no discords into his works, so to forbid an artist the use of such or such proportions, colours, or management, would be very arbitrary and absurd.

"I entreat the critics, in the first place, to be certain the principles they have adopted are just; to reflect that,

if they are just, perhaps they may not be indispensable, and, though proper and necessary in general, whether their omission, in the present instance, is not better than their insertion; as thereby the artist may have 'snatched a grace beyond the rules of art.'

" Will these gentlemen permit me to ask them, if they have duly considered the importance of rumour and report to an artist? I persuade myself that personal motive has no share in their observations; but may not their auditors form their opinions of the works of a master from the ideas they receive at such times? and then perhaps they may consider a very meritorious artist as a mere blockhead, because that particular performance was not so happy as to please Mr. Such-an-one.

" Impressed with a sense of the importance of these principles, I wish some able hand would compose such regulations as might improve art, and the artist; might regulate the public taste, inform the judgment of individuals, and promote the liberality of sentiment, which I conceive to be of the utmost utility to arts and science.

" I beg leave to offer, as a sketch for such a plan, the following thoughts:

" I. For an artist to be offended with the remarks of the public, or of an individual (when made with integrity), is to suppose himself the only person in the world who enjoys the gift of sight.

" II. When an artist offers his piece to the inspection of others, he should intreat them to impart their genuine sentiments; for if they deceive him by forging an opinion (so to express it), how should he profit?

" III. If the opinion of others agrees not with his own, it should put an artist upon examination of his principles; and the higher he can trace his ideas the better, lest, if they should prove erroneous, he may continue subject to errors issuing from the original source; but if they prove just, he will feel the stronger satisfaction in his own mind.

" IV. It is of consequence to an artist to know the judgment of others upon his principles; to attain this, he should state them freely as proper occasions offer. When it is perceived he works upon serious reflection, he will at least be considered as a man of sense, which very opinion will usually supersede many frivolous criticisms on his performances.

" V. When any one, with the cobbler, ventures beyond his last, let the artist improve his patience and good-humour by exercise, and not be dispirited by the ignorance or petulance of the critic.

" VI. When a piece is presented to the inspection of a judge, he should examine it with attention, lest a slight glimpse may mortify the artist, and thereby contribute to impede his advancement.

" VII. A judicious critic will point out first the most striking blemishes; after having convinced the artist of their impropriety, he should descend, or rather ascend, to smaller faults. If an artist cannot be convinced of great mistakes, it is labour lost to mention smaller; if an artist is sensible of considerable errors, there is hope he may improve by attention to less material defects.

" Many

\* Many unlearned persons are apt to think that numerous small faults compose a large one; whereas in fact there may be various trifling blemishes, which, though truly blemishes, may not spoil the piece. Critics would do well to notice only more apparent and obvious faults, in the presence of those who are ignorant.

"IX. When a judge has discovered what he thinks a fault, let him consider in his mind, whether the artist might not have some sufficient (though latent) reason for that particular; whether, if he had omitted that, he must not have inserted a grosser impropriety: if he has chosen the least evil, he is entitled rather to commendation, than to blame, supposing them equally inevitable.

"X. The positive injunction of a patron, the want of a sufficient reward, or injurious expedition (if unavoidable) are not to be imputed to an artist as a fault.

"XI. In commending a work of art, a true critic shews his skill; not every one sees beauties which are, though many see deformities which are not there: on this article let judges speak freely, as being well assured it is of singular importance; every artist is very sensibly affected by praise. A true judge will applaud what appears meritorious, independant of the opinions of others, and will give his suffrage accordingly: "the applause of which one shall, in the account of an artist, outweigh a whole theatre of others."

"XII. The language of the critic should be that of the gentleman.

"This, though an obvious remark, is not the least frequently

frequently infringed: whoever has attended to the conversation of some denominated *connoisseurs* must be sensible of this; he cannot but have noticed the use of epithets, which gentlemen should by no means adopt."

The following anecdote (said to have happened at the first exhibition in the great room of the Society for the Encouragement of Arts, &c.) may serve as a supplement to the sentiments of our correspondent PHILLO.

A connoisseur, who had surveyed the pictures, &c. with great contempt, turning to a flower-piece, exclaimed with vehemence, in the usual connoisseur style, "Vile! wretched! paltry!" and so on; "and that filthy spot, I suppose," says he, "is meant for a fly! that dab of dirt! there, that there!" when raising his cane to point it out more evidently, the insect took to its wings for a speedy retreat.

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#### EXPLANATION OF THE VIGNETTE, No. I.

**T**HE VIGNETTE to the Title represents a figure of GENIUS, holding in one hand a laurel wreath as the reward of excellence, with the other pointing to a variety of implements used in the arts of design. The port folio in drawing, the pallet and pencils in painting; the pillar signifies architecture, the points, &c. engraving, and the books, the theory of these sciences.

EXPLA.





*Britannia rewarding the Arts.*

*London, Published May 1784, by C. Taylor N<sup>o</sup> 10 near Gylde Street, Holborn.*

## EXPLANATION OF THE FRONTISPIECE, No. I.

**T**HE ORIGIN OF DESIGN refers to Pliny's account of that event, noticed in the INTRODUCTORY LECTURE.

The examples of the EYES AT LARGE, together with the PRINCIPLES of drawing HEADS, will be explained in the course of the LECTURES; it would be useless to anticipate what will there be offered: the drawing master only desires, that the student will copy them carefully and frequently, and be contented for the present to avoid too much haste.

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## EXPLANATION OF THE PLATES, No. II.

**B**RITANNIA REWARDING THE ARTS is the subject of the first Plate in No. II. The Arts are represented as boys or genii, to signify that they are not yet arrived at maturity. BRITANNIA accepts with satisfaction their various performances, supposed to be exhibiting in the ROYAL ACADEMY (seen in the back ground), and, by rewarding, excites them to superior excellence.

The examples of NOSES AT LARGE, and the various aspects of the HEAD, given in this Number, are of considerable consequence to the student: a careful study of these principles, which are the foundation of design, will be amply rewarded.

In

In prosecuting this Work, it is intended to give at least sixteen pages of the LECTURES on the PRINCIPLES of the POLITE ARTS: and, in order to introduce a variety of information to our readers, we shall likewise present at least eight pages of MISCELLANEOUS INTELLIGENCE. As this part of our Work will not be confined to any particular subject, but, besides accounts of new publications connected with the arts, will include such CORRESPONDENCE as we may be favoured with from time to time; it is requested that GENTLEMEN and ARTISTS will encourage our undertaking, by transmitting their observations on such branches of the ARTS as may have engaged their attention.

As the PLATES to this Work are executed with uncommon skill and neatness, and finished in a very respectable manner, we have taken off a small number of PROOF PRINTS from the FRONTISPICES, and mean to do the same from all PORTRAITS and other interesting subjects in the course of the Work, for the satisfaction of those who wish to possess excellent Impressions: as no more can be taken off than those already printed, Gentlemen who desire PROOFS will please to forward their commands as early as possible. Price One Shilling each Proof Frontispiece separately; or made up in Numbers, each Number One Shilling and Six-Pence.

The ROSE-LEAVED CARNATION is given *coloured* in this Number, for the use of those Ladies who may be inclined to honour it with their attention.

An elegant figure of PAINTING, with a portrait of Mons. VERNET, the celebrated landscape painter, will be given in our next number.

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## MISCELLANIES.

WHEN an artist of eminence requests the attention of the Public to subjects intimately connected with his profession, we naturally expect to receive information more authentic and applicable than can be obtained by gentlemen in general. Mr. VALENTINE GREEN, a metzotinto engraver of acknowledged merit, has lately addressed to Sir JOSHUA REYNOLDS, as President of the Royal Academy, a Letter, which he entitles

*"A Review of the POLITE ARTS in France, at the time of their establishment under Louis XIV. compared with their PRESENT STATE in England, &c."*

Without adverting to Mr. G.'s style, or remarking on the offence said to be taken at this work by certain artists, we shall endeavour to extract from it that INFORMATION which has been the result of Mr. G.'s 'visits to Paris and Flanders.' We think it proper, however, first to hint, that the object has presented itself to Mr. G. under a gloom and melancholy, which, we flatter ourselves, is by no means justifiable; the comparison would certainly have been more favourable to British excellence, had he noticed those capital works which, though not public property, are yet national merit; and secondly, we shall beg that gentleman's indulgence while we select pretty freely from his publication.

No. 3, EDIT. 4.

B

"The

“ The Parisian academy is now assembling the works of all their great masters; and, by a thorough renovation of them, in whatsoever parts they may have been impaired by time or accident, they will set them before an applauding people with all their original splendour, and, by their ability and care in that useful operation, be preserved, to the benefit and admiration of future ages. To give honourable reception to those pictures and statues, the upper apartments of the New Louvre are under preparation; and new lights are introducing from its roof and sides. In addition to those works of the French school, will be collected, the numerous and valuable pictures, by the best masters, which, for want of room, are huddled together in and about the palace of Versailles. The Luxembourg gallery, by RUBENS, with the most select pictures of those apartments; the French ports, by VERNET; that choice and inestimable work of LE SUEUR, the life of St. Bruno, lately in the cloister of the Chartreux, are removed \*, and under preparation for their re-appearance in this grand assemblage. The battles of Alexander, by LE BRUN; with such works as may be dispersed in the different *depots* of the royal palaces, whose merits may entitle them to the honour, will assist in forming this magnificent collection. The most perfect statues, busts, &c. of their own and other masters, will be selected and arranged, under their several schools,

“ It is with no pleasure that I enter on a recapitulation of the labours of the English school, as they are

\* As are his capital pictures which ornamented the hotel Lambert. *Editor.*

known to be so few; it is the less pleasant when I am not empowered to hold them all forth as instances of national patronage; and it is still less so, in that it is to stand on the other side of an account stated of the French school, the sum total of which is so large, and filled with articles of such magnitude and worth. Let it however speak for itself, and its diminutive amount, answer those who are loudest in their demands on genius, but whose attention to it has gone no farther than to suppress by stigmatizing it, and to destroy by neglecting it,

“ In the cathedral of Rochester, *The Angels appearing to the shepherds*, an altar-piece, by Mr. WEST.

“ In the church of St. Stephen, Walbrook, *Devout men taking up the body of Stephen, after he had been stoned*, an altar-piece, by Mr. WEST; who may justly claim the merit of having presented it to that church, as he received for that picture but one hundred and fifty guineas.

“ In the chapel of Trinity-college, Cambridge, *St. Michael and the Devil*, an altar-piece, by Mr. WEST; presented by the Right Reverend Dr. HINCHLIFFE, Lord Bishop of Peterborough.

“ In Stationer’s-hall, London, *Alfred the Great dividing a loaf with a pilgrim*, by Mr. WEST; presented by Mr. Alderman BOYDELL.

“ In the cathedral of Winchester, *The raising of Lazarus*, an altar-piece, by Mr. WEST.

“ In the chapel of Clare-hall, Cambridge, *The Annunciation*, by Mr. CIPRIANI.

" In the great window of Salisbury cathedral, *The raising of the brazen serpent in the wilderness*, painted on  
B 2 glass,

glafs, by Mr. PEARSON, from the design of the late Mr. Mortimer; presented by the Right Honourable the Earl of RADNOR.

“ In the great window of New-college, Oxford, *The Nativity and the cardinal Virtues*, painted on glafs, by Messieurs JARVIS, from the original pictures, by ir JOSHUA REYNOLDS.

“ In the principal window of the library of Trinity-college, Cambridge,—a subject in which the great *Chancellor Bacon* and *Sir Isaac Newton*, students in that society, are introduced; painted on glafs, by Mr. BECKET, of York, from a design by Mr. CIPRIANI.”

The noble work of Mr. BARRY will be noticed in its place in this work; we therefore omit Mr. G.’s account of that singular performance.

“ The royal hospital at Greenwich have commissioned Mr. WEST to paint *the shipwreck of St. Paul on the island of Melita*, where he was attacked by a viper, for the altar-piece of its chapel, as soon as its renovation is completed. This hospital is known to be in possession of the only painted hall we have to boast of in the kingdom, Windsor excepted; and there is not a visitor to that magnificent palace, but makes that room a part of his observation; yet although terms of admission are not prescribed, and even half-pence are offered, and received for that indulgence, the annual amount of shewing that hall, on an average, is upwards of 300l. If therefore we calculate that produce from the year 1715 (when part of the monies arising out of the custom of shewing it to the public, were first appropriated to the purpose of placing out the sons of the pensioners as apprentices), to the present time,

time, it will be found to have produced the sum of TWENTY THOUSAND, ONE HUNDRED POUNDS."

"The Houghton collection of pictures was known to have been intended for sale long ere the Empress of Russia was in treaty for it. What could have been so proper, as that the Royal Academy should have been enabled to have purchased it, if not on their own account, on the behalf of the state? We have a magnificent public structure raising on the scite of Somerset-house, in which the English school of Art, by the protecting hand of the royal founder, is nobly lodged. The Royal and Antiquarian Societies have also, under the same propitious influence, their residence established there: and we are further given to understand, that several of the offices of government and the revenues, are also to be accommodated in other parts of that edifice: I trust I shall not be accused of straining my argument, to prove the propriety of public patronage being given to the arts, when I assert, that the omission of seizing the opportunity of buying the whole of that capital collection of pictures, and depositing them in the principal apartments of that palace, was not only losing the only opportunity this country ever had of forming a school of art that could yield the consequence, and the uses, such an establishment ought to possess; but the liberality of the grant itself was essentially maimed in the oversight, when we compare the inconsiderable addition of 42,000*l*. (the sum for which that collection sold), to the sum estimated and voted for that building.

"That collection of pictures, so deposited, would, in conjunction with the building, have formed not only

only an object of continual delight and entertainment to ourselves, and have been the resort of all foreigners and strangers, but also a school of instruction, in which rising artists might have been led to improvement by the excellence of their examples."

Mr. G. who seems to have written in haste, presents us in a postscript, with an additional catalogue.

" *The departure of Regulus from Rome to Carthage, where he was put to death.*

" *Hannibal, when he was nine years old, swearing enmity to the Romans, before the altar of Jupiter.*

" *The death of Epaminondas.*

" *The death of the Chevalier Bayard.*

" *The death of General Wolfe.*

" *The King of Armenia, and his son Tigranes, brought prisoners before Cyrus.*

" *Segestes, and his daughter, wife of Arminius, brought prisoners before Germanicus.*

" This suite of pictures, entirely filling up one apartment of the Queen's house, is the production of Mr. WEST.

" *Timon of Athens*, by M. DANCE.

" *Peter having denied Christ*, by Mr. WEST."

The principle of which Mr. G. complains is too evident to be denied ; whether it is not in some degree natural to the constitution of this country, where public liberty is often a restraint upon private ; or whether, if it be removable, this remonstrance will have the happy effect to remove it, *Time will shew* ; but it seems as if the *means* for that purpose had less employed Mr. G.'s attention than *complaints* of the evil.

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*Painting.*

*London, Publish'd June 1, 1784, by C. Taylor N<sup>o</sup> 10 near Cytle Street, Holborn.*

*Among the variety of subjects offered by the arts, few are more entertaining than those drawn from the science of emblems. We propose, therefore, to present a series, representing the branches of the polite arts: ARCHITECTURE, SCULPTURE, DESIGN, &c. To introduce a variety, the Seasons &c. will be given at half-length. The first plate in the next number will be, SPRING. Our readers will forgive a remark, that these subjects are the first ever offered to the public, and engraved from original designs made on purpose.*

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## P A I N T I N G.

Explanation of the figure given in this number.

This noble science is represented as a majestic female figure, holding in one hand the implements of her art, a palette, pencils, &c. with the other pointing to a picture. The bandage over her mouth, is in conformity to the sentiment of QUINTILIAN, who says, 'Picture is a *silent* and uniform address, yet penetrates so deeply into our inmost affections, that it seems often to exceed the powers of eloquence.' As Beauty is usually considered as the object of painting, the picture represents the Goddess of Beauty. The variety of subjects comprised by this art, as well as its pleasures, are hinted at by flowers: and in the back ground is seen the preparation of its materials. If every day did not demonstrate the fact, it would be thought impossible to produce, from a few party-coloured earths, those delightful figures which are hereby created.

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MISCELLANIES

[MONS. VERNET, LANDSCAPE PAINTER.]

This portrait was drawn by Mons. MOREAU, who very obligingly presented to the Editor, when at Paris, the original from which this plate is taken.

Mr. VERNET may justly be considered as the boast of the present French school; his pictures are universally valued for their truth and nature: this gentleman's pencil treats every subject with great facility; he has commissions for his pieces from all quarters, so that he has often works for several years in orders at the same time.

Not having room to say much of him, we shall only repeat the following story. When Mad. DU BARRE reigned over LOUIS XV. she visited one day the residence of Mr. Vernet. After having inspected the pictures which were presented to her, observing a couple of cases, she enquired their contents; they were landscapes by himself, which pleased her so highly, she was desirous of purchasing them. Mr. V. represented that they were bespoke, one by an Italian nobleman, the other for Russia: remonstrances however were in vain, she insisted upon having those pictures; it not being very safe to refuse, Mr. V. was forced to comply: "You can paint others for those noblemen, Mr. Vernet," said she; "but these I will have: I do not ask their price; bring me pen and ink;" when sitting down, she wrote an order in his favour for *fifty thousand livres*.

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JOSEPH VERNET.

*Landscape Painter.*



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## MISCELLANIES.

WE are never better pleased than when gentlemen of liberal and extensive knowledge favor us with their remarks on the productions of art. Our correspondent PHILO has justly observed, that, from constant attention to their works, Artists overlook blemishes which *fresh* spectators might discover. That all spectators are not competent judges, is undeniable; but, when we are happy enough to meet with those who appear to be so, we receive both pleasure and profit by their communications.

Mr. JACKSON, of Exeter, is said to be the author of "THIRTY LETTERS on various subjects."

As several of them contain remarks on painting and its principles, they justly claim our attention here.

Most of the following sentiments are so evidently just, that they need only to be repeated: with regard to this gentleman's remark on the false horizons of pictures, though there may be truth in it, yet, we apprehend, had he duly considered the facility with which the *natural eye* accomodates itself to the artificial *point of sight*, he would not have ventured his diagram on the subject. We shall select from these ingenious epistles the following specimens.

No. IV. EDIT. 5. C LETTER

## LETTER V.

"DEAR SIR,

I AM glad you go on with your painting. Though you should never arrive at any greater degree of excellence yourself, it will infallibly make you a better judge of the excellencies of others. You tell me, what indeed every connoisseur says by rote, that the great painters painted above, beyond Nature! That they painted beyond Nature I grant, but not above, if by above we are to understand something more excellent than that we find in nature. I have long been sick of the cant of writers and talkers upon this subject. If it be possible, let us speak a little common-sense—endeavour to shew what seems by our feelings to be the truth, and then prevent a wrong application of it.

"The great painters, it is agreed, painted beyond Nature—but how? Why, If I may venture to say it, by drawing and coloring extravagantly. But were they right or wrong in doing so? This depends upon circumstances. I remember seeing at a painter's a head taken from Nature, another copied from Hans Holbein, and a third from Julio Romano—upon which the artist made a dissertation. He first produced the portrait from Nature, and asked me how I liked it? I told him that there appeared to me great simplicity and elegance in it, and an excellence which I thought essential to a good picture—a proper balance between the light and shade of every part. (I meant that the shade of the white was lighter than that of blue—of blue fainter than of black, &c. so that each color was as perceivable in the shadows

shadows as lights.) Ay, says he, that is true, but I will shew you a style preferable to it.—Upon which he produced the copy from Holbein. I agreed, that it was stronger, and such as nature might appear in many instances. But here, says he, is something *beyond nature*; this I call the sublime style of painting, and this I will try to bring my heads to.—Then he discovered the copy from Julio—there is strength says he—see how faint the others are. Now acknowledge that the picture I painted from nature is nothing to it. It must be confessed, I replied, that the extravagance of the last picture does for a moment dazzle our eyes—your's seems weak by the comparison; it is like looking upon white paper after staring at the sun. On the contrary, if I pass from your's to this, I am hurt at seeing every thing so extravagant, and so far *beyond the modesty of nature*!—It is not intended to be strictly natural, it is the *fine ideal*, it is something above, beyond nature! I must own that I have no idea of any beauty beyond what may be found in nature—indeed, whence is the idea to be taken? But do not think I rate Julio or any of the sublime painters lightly; I am so sensible of their merit, that, contrary perhaps to your expectation, I am about to defend their practice. They generally painted for churches, where the picture is seen in a bad light, or at a distance; so that it could not be seen at all if the manner was not violent: both the drawing and the colouring must be extravagant to strike—for which reason they overcharged their attitudes, blackened their shadows, reddened their carnations, and whitened their

lights; and all this with the greatest propriety. But if you apply this practice to closet or portrait painting, what is an excellence in them, becomes a defect in you. This picture which you have copied with so much success, I dare say has an admirable effect where it hangs; but near the eye, or in a strong light, it is hard and overdone. On the other hand, if your portrait was to be hung at a great distance, or in an obscure place, the delicate touches I now admire would escape the sight. The style proper for the church is improper for the closet, and the contrary. The great painters were in the right then, in painting *beyond nature*; but let us not imagine that such figures and characters are therefore the most beautiful. No painter can invent a figure surpassing the *finest* of nature: for character and form, nature is the *just* and *only* standard. He shews his genius more by properly associating natural objects, and expressing natural characters, than by exaggerating them, or by inventing new ones."

## LETTER XX.

"**E**VERY one seems to be satisfied that warm coloring is essential to a good picture: but what is warm coloring is not determined. Some have joined the idea of warmth to yellow, others to red, others to the compound of both, the orange—they also differ in the degrees of each. A warm picture to some, is cold to others; and *vice versa*. LAMBERT's idea of warmth was, to make his pictures appear as if they

they were behind a yellow glass. VANBLOOM's have a red glass before them. BOTH's an orange color. Each has its admirers, who condemn the rest.

"Who shall decide, when doctors disagree?"

"Nature. All these hues are right as *particulars*, but wrong as *universals*.

"Let us examine the different appearances of light from dawn to noon. The first break of day is a cold light in the East—this, by degrees is tinged with purple, which grows redder and redder until the purple is lost in orange, the orange in yellow, and before the sun is two degrees high, the yellow is changed to white. Invert the order of these, and it is the coming on of the evening. All these hues then exist in nature, and one is just as right as the other.

"It is necessary to distinguish between the painter's *warmth*, and the sensation. A picture, that has most warmth of coloring, represents that time of the day when we feel least. A true representation of noon must have no tinge of yellow or red in the sky; and yet from its being noon, one might be led to imagine it must be *warm*. It is the critic, and not the artist, which confounds the meaning of these terms. In like manner, summer and winter, in respect to light, are just the same: the sun rises and sets as gorgeously in December, if the weather be clear, as in June. I remember seeing two pictures of Cuyp, companions—one, a cattle-piece in summer; the other winter with figures skating. The sky in both was equally *warm*, for which the painter was much

much censured by an auction-connoisseur, who declared that it was impossible the sky could be *warm* in winter.

“ I believe it is a common mistake to apply the red and purple tints to the morning, and the orange and yellow to the evening. We hear pictures of Claude called mornings and evenings, which may be either. It is really odd enough, that there should not be a single circumstance to distinguish the morning from the evening; unless it be in a view of a particular place; in this case the reversion of the light shews the difference. In a picture, there is no distinction between going to work, or milking, or returning from it—men ride, drive cattle, are fishing, &c. as well early as late.

“ These considerations should soften the peremptory style of some judges, and extend their taste, which at present seems much confined. We have seen that there are more natural hues than one or two. I will allow them to say, that a picture is, too warm, too cold, too red, too yellow to please them, but let them not deny that these hues are all in nature, and that, well managed, they are all picturesque.”

Remarks, which will probably prove solutions to the difficulties started in this letter, will occur in the course of the LECTURES, upon which we must not trespass here: but shall observe as a hint to our young friends, that the moistness of the morning, and dryness of the evening, make a considerable difference to a nice eye, as does the rising of vapors, clouds, &c. though it must be confessed not every practitioner has skill to express it.

Come, gentle SPRING, ethereal mildness come,  
 And from the bosom of yon dropping cloud  
 While music wakes around, VEIL'D IN A SHOWER  
 OF SHADOWING ROSES, on our plains descend.

Thus sings the gentle THOMPSON, whose Poems on the SEASONS are universally admired, but not beyond their merit.

Painting and Poetry have many principles in common, but very few modes of expression. The poet raises ideas in succession, and prolongs, or diversifies his reflections according to his subject: the painter presents at once to a spectator the conceptions of his imagination, and being unable to elucidate them by subsequent remarks, must select and adjust circumstances, and images, which are in themselves sufficiently obvious and probable. But after all his care in selection, or conduct in arrangement, it requires a considerable share of good-nature in a spectator to receive a composition in the sense intended by an Artist.

This remark is peculiarly applicable to subjects drawn from the science of emblems, since the characteristic symbols of many are too peculiar to be generally known, and of others too numerous to be inserted: when they are numerous, a judicious choice will select those which are most expressive, and with which the spectator may be presumed best acquainted.

In the present subject we have chosen one of those familiar emblems, which have been so often repeated, they hardly admit of novelty; but which by that very repetition are so much the less liable to be misunderstood.

SPRING,

## S P R I N G,

Is represented by a lively female figure, holding in her hand a rose-bud ; her head decorated with a garland ; and her veil embroidered with flowers : she is attended by a boy HYMEN with his torch.

This lovely season is usually considered as the parent of flowers, the most fragrant and beautiful appearing in SPRING ; (productions more valuable as being more necessary, are not ripened to maturity, but only advanced) we have therefore adopted them as significative of this season, but not confined to this idea only, in the agitation of the veil, and of the clouds, effects of wind are represented ; as is the advance of the year, by a front view of the figure. The HYMEN needs no explanation, and especially by those who have read THOMSON, its application will be understood at once.

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*Our readers will perceive by the advance of the Lectures, that most of the heads already given will soon be particularly noticed. Several elegant subjects are very forward ; and we flatter ourselves will add to that satisfaction the Public has been pleased to testify with respect to this work.*



*Spring.*

*London, Published July 1, 1784, by C. Taylor N<sup>o</sup> 10 near Giltie Street Holborn.*



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## MISCELLANIES.

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To the EDITOR of the ARTIST'S REPOSITORY.

S I R,

**I** CONGRATULATED myself and the Public on the appearance of your Work ; that at length a Performance was offered, whose plan, so far as I could discover, was intended to unite entertainment and instruction. Long has it been desired by all who value the excellence of good manners, and possess a taste for the fine Arts, that an happy union might take place between them. I will not flatter you, Sir, or even praise you, further than to say, that I think you judiciously avoid that dryness which is too often the characteristic of mere books of instruction ; and by rendering your precepts pleasing, I doubt not but you meet with public approbation.

“ Some of the following thoughts have laid by me now several years, being originally intended for another purpose ; but wishing to contribute my mite to your assistance, I have transcribed, and inserted them in this letter.

“ I have often wondered what satisfaction could arise from those very reprehensible performances which are selected by some gentlemen as ornaments to their apartments, or decorations to their cabinets ; especially when their possessors are not ignorant how strenuously they have been condemned by the wise and the good in

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all ages, and how extremely pernicious is their tendency. I have often wondered too at that overflow of immodest productions which constantly pollute the public passages of your extensive metropolis; how do they find purchasers? or how do they procure artists to execute them? Reputable artists, methinks, should be above the prostitution of their talents on such libidinous performances; and every decent person should consider it as his duty to discourage as much as possible this flagrant evil, this gross dishonour to his country, its morals, and its God.

“ It is not easy to determine the extent of that evil influence which attends these subjects. The rising generation, as appearing most obviously exposed, excite our especial pity and attention: not that maturer years are exempt from the contagion; how many of ripe understandings, of respectable abilities and situations in life, have reason to regret the immoral abuse of the PENCIL, as well as of the PRESS! But unpractised youth seems more openly exposed to this mischief, more easily captivated by this debauchery; and thus spreads the disease: From debauched youth, we expect debilitated manhood; from debilitated manhood, the most pungent sorrows to himself, and to his intimate connections; the same bitter consequences enlarge in his family and his friends (if friends he has), and point him out too justly as an injury and dishonour to his country. For not only those persons more immediately around him suffer by his behaviour, but his example and expressions may taint by accident, and the plague may rage further than our imagination can trace it.

“ You,

" You, Sir, who (I presume) reside in the metropolis, and appear to be a person of observation, must needs have been witness to too many instances of the truth of the foregoing remarks. I need not inform you on the subject; but if by turning your thoughts, or those of your correspondents, to this matter, a plan might be devised which could prevent or remedy this evil, it would be a national benefit.

" I wish I could induce artists to counteract this opprobrium on their art. I sincerely wish they were not content with neutrality, but would engage their studies in the improvement of the mind, and the cultivation of general virtue; then would both arts and artists be highly honourable, and blessings to society. Surely there can be no deficiency of subjects most amiable, most lovely: are all the sources of excellent morals exhausted? no striking incident remaining for the pencil to employ in the cause of integrity? to admonish vice? to encourage virtue?

" I think I may venture to say, that subjects not unbecoming should yet always present an improveable moral; and that when they do not, they may justly be considered as beneath that excellence of which they are capable. While the professors of the polite arts are exerting themselves to attain perfection in their various departments, methinks they might laudably add purity of morals to purity of design; instructive lessons would ennoble a great composition; and a learned pencil be entitled to superior applause, if it taught good-manners to the mind, while it entertained the eye with delight.

"But perhaps your thoughts suggest in answer to these remarks, that the public encourage productions of one kind, while those of the other do not maintain their professors. I know this is often said; I doubt its truth, but from my situation am not able to prove its falsity. If it is true, I very greatly pity the propensity and genius which leads to the arts; I cease to wonder they have yet attained no nearer to perfection; indeed, I cease to desire they should attain perfection; but, above all, I condemn that depravity of manners and of taste, which has not sufficient morals remaining to encourage virtue in the most liberal of all sciences!

"If this fact is true, I advise parents to consider well ere they expose their children to the consequences of the profession; and youth I advise to be wary how they engage in it. But my hopes are, that it is not true; and that you, Sir, may be acquainted with many instances besides yourself, whose respectability of manners is no injury to their fortune, reputation, or skill; but who unite to the attainments which do honour to the Artist, those superior endowments which we esteem in the Gentleman and the Christian.

"Not to trespass on your patience, or your work, I should here close my letter; but first think it proper to acquaint you, that my residence is at a distance from London, to which I seldom resort, but when called by business. If my remarks therefore are not applicable, you will please to correct them; and by that correction you will oblige,

SIR,

S. W.  
Hampshire.

Your admirer,

CLERICUS."





Sir JAMES THORNHILL.

*Historical Painter.*

THAT there is too much truth in the remarks of our correspondent, is continually felt by the Editor; who, as an Artist, a Man, and a Parent, may be supposed no idle or inattentive beholder.

It is not at present a *general* custom to select offensive subjects for ornament. Their encouragers are chiefly *eminent* in iniquity, beyond remonstrance.

It is certain, there are not a few artists of reputation who enjoy the fruit of their labours, in the serenity of a virtuous mind, not less admired for their manners and decorum, than for their abilities: while there is not one instance (which occurs to thought at present) of prostituted abilities living or dying worth a groat; on the contrary, some are not trusted, even at an auction, without an ample deposit.

A plan to correct the evil would indeed be a national benefit: and if any of our correspondents think fit to propose one, our Work will be honoured by the communication.

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*Having lately had occasion to advert to some particulars relating to the Pictures in GREENWICH HOSPITAL, it may be agreeable to our Readers if we introduce memoirs of their Author, whose portrait we have engraved.*

SIR JAMES THORNHILL,

WAS son of a gentleman of an ancient family and estate in Dorsetshire; was born in the year 1676. His father's ill conduct having reduced him to sell his estate, the son was under the necessity of seeking for a profession

a profession that might support him. Young THORNHILL came to London, where his uncle SYDENHAM, the famous physician, supplied him with the necessary assistances for studying under a middling painter, whose limited talents being of little use to his disciple, he rather trusted to his own judgment and application. By the strength of genius and taste, which supplied the place of a master, he made a most surprising progress in the enchanting art of painting, and his merit soon raised his reputation.

Queen ANNE appointed him to paint in the dome of St. Paul's the history of that saint, which he executed in a grand and beautiful manner, on eight pannels, in two colours relieved with gold. Her majesty also nominated him her first history painter.

He afterwards executed several public works; particularly, at Hampton-Court he painted an apartment, where the Queen and Prince George of Denmark are represented allegorically; and in another piece painted on the wall, he treated the same subject in a different manner. The other parts of the paintings there are done by ANTONIO VERRIO, a Neapolitan. These great works having established his reputation, procured him much employment among people of quality and fortune.

His master-piece is the refectory and saloon of the sailors' hospital at Greenwich. The passage to this refectory is through a vestibule, where Sir JAMES has represented (in two colours) in the cupola, the winds; and on the walls, boys, who sustain pannels to receive the names of benefactors. From thence you ascend into the refectory, which is a fine and very lofty gallery; in

the centre of which King WILLIAM and Queen MARY are allegorically represented, sitting, and attended by the Virtues, and Love, who supports the sceptre. The monarch appears giving peace to Europe; the twelve signs of the zodiac surround, forming the great oval. Above are the four seasons, and Apollo in his car, making his tour through the zodiac. In the angles are the four elements. Colossal figures support the balustrade; where are painted portraits of those able mathematicians, who perfected the art of navigation; such as Ticho Brahé, Copernicus, and Newton. The ceiling is all by his own hand, but he employed a Polisher to assist him in painting the walls, which are adorned with virtues suitable to the intention of the fabric; such as Liberality, Hospitality, Charity, &c.

The saloon is not so beautiful as the ceiling of the refectory, not being painted by himself, though after his designs; you ascend to it by several steps. The ceiling of the saloon represents Queen ANNE and Prince GEORGE of Denmark, surrounded by heroic virtues; Neptune and his train bringing marine presents, and the four quarters of the world presenting their homages. On the wall facing the entry is painted King GEORGE I. sitting, with his family, surrounded by many allegorical figures. On the left hand is the landing of WILLIAM Prince of Orange, afterwards King of England; on the right, that of GEORGE I. at Greenwich.

These great works would have been more esteemed, had they all been by Sir JAMES THORNHILL's own hand. They are entirely from his designs; but one cannot help, in looking at them, criticising their incorrectness; for which Sir JAMES is not altogether answerable. Their chief fault, as compositions, is redundancy  
of

of figures, and multiplicity of objects : this is the more blameable, as allegory has always somewhat of obscurity. Nevertheless, these compositions evince much genius in their author, and judgment and knowledge in treating allegory.

As Sir JAMES had acquired a considerable fortune, he laid out part of it in buying back the estates his father had sold, and in rebuilding a beautiful house, where he used to reside in summer-time. He was knighted by King GEORGE II. but had the honour to be turned out from his public employment, in company with the great Sir CHRISTOPHER WREN, to make room for persons of far inferior abilities, to the reproach of those who procured their discharge. After which, to amuse himself, he continued painting easel pictures. The ill treatment he met with, was thought to have impaired his health ; at last, after a year's sickness, he died in 1732, at the age of 56, in the same place where he was born. By his marriage, he left a son, and a daughter (Mrs. Hogarth).

This painter was well made, and of an agreeable humour. He was several years Member of Parliament ; and was also chosen Fellow of the Royal Society of London, which admits eminent artists into its body, as well as men of learning. He designed very much from practice, with great facility of pencil. His genius, so well adapted to history and allegory, was not less happy in portrait, landscape, and architecture ; he even practised the last science as a man of business, having built several houses. He had a fine collection of designs of great masters, which he had collected with diligence, and which did honour to his taste.

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## MISCELLANIES.

EVERY endeavour to contribute to the augmentation of general knowledge is laudable, whether attempted by imparting fresh ideas to the common stock, or by diffusing those already known; rendering them more agreeable by decoration, or popular by simplicity. The author of

“AN ESSAY ON LANDSCAPE-PAINTING, &c.” wishes to be considered in the former class, asserting that his remarks are genuine, and not “swelled by pouring the contents of one vessel into another.”

It is with regret we dissent from an author at the very beginning of his work; but, as artists, we cannot but wish this gentleman had re-considered his expressions, before he ventured to insert the following paragraphs:

“Many painters have adopted a peculiar manner, which they have managed with such skill, firmness of pencil, and ease, that, *though it does not much resemble nature*, yet their pictures are justly deemed excellent, and are highly valued by those who, from their knowledge in the art, are pleased with the apparent skill of the master. Others have a habit of finishing so highly, that, though the forms of every thing represented may be strictly natural, yet the neatness and delicacy of the artist's manner may have carried him far beyond the truth. The most remote and evanescent parts may be touched with a degree of accuracy, *not at all resembling the appearance of those objects in nature*; whilst the grada-

tions and perspective are sufficiently retained by the diminution only of the parts from the first grounds."

Whatever may be the reputation of any master whose performances are characterized by the above description, we shall not hesitate to pronounce it a false or a depraved taste, which can commend "want of resemblance to the appearances of objects in nature," since those appearances are both the basis and summit of art.

After some good remarks on the nature and composition of landscape, we are presented with a review of several eminent old masters in that branch: these we pass, to attend to his opinion of our countrymen and contemporaries, which is in general very just.

"The English painter will owe no small share of gratitude to the ingenious Mr. BROWNE, who has enriched this country with so many beautiful and picturesque scenes. He has certainly justified and fulfilled his boast, in which he declared, that it was his sole aim in his improvements to form scenes for the poet and the painter. He has undoubtedly succeeded. Nature comes from his hands polished and ornamented, but with no marks of violence in the reformation. I cannot avoid, upon a subject like the present, in which the forming an English school has been recommended, doing honour to the merits of another ingenious man, who, in an art so nearly allied to the one we treat of, has established, as it were, at one effort, a school for posterity, a manner peculiarly to be adopted by his countrymen in future, both for the rightful and almost exclusive title they will have to the inheritance of it, as descending from a native of their own country, and for its excellent and original merit.

rit. This is a just tribute to the talents of Mr. WOOLLET.

“ In the following list are included the most eminent landscape-painters of this country :

*F I R S T C L A S S .*

LAMBERT	BARRETT
WILSON	MARLOW
GAINSBOROUGH	WRIGHT, of Derby.

*S E C O N D C L A S S .*

WOOTON	WHEATLY
TULL	DEAN
SMITH, of Chichester.	DEVIS
COZENS	

“ LAMBERT is undoubtedly a mannerist, but his manner is pleasing; his tone of colour is always the same, but it is very harmonious ; he never offends us with the gaudy glare and rawness of many modern paintings ; the master-tint is finely kept up, the effect is clear and sober, and the taste of design very happy. Though he imitated Poussin, yet he chose his scenes frequently from his own country, and often from real views.

“ WILSON has established a name of higher importance ; he is a painter of great science ; the finest effects of nature are familiar to him. No one ever understood the aerial perspective better than he, not even Claude ; in this respect his merit is unrivalled. His scenes are rich and grand ; the parts extremely simple, which contribute greatly to their effect ; his foregrounds, however, generally want force, and his colouring is often too mealy and indeterminate.

“ BARRETT was born in Ireland ; was led to paint

by the natural bent and force of genius, which has indeed been his only instructor : he is likewise a great master of effect ; he has some excellencies peculiar to himself ; his pencil is rapid ; his touch firm.

“ MARLOW is a painter of acknowledged merit and high repute ; he is perhaps not quite so happy in his trees as might be wished ; but where the scene is on the sea coast, or represents any extensive view, he is very successful. His colouring is more natural, and his pictures are better finished than those of the artist just named.

“ In considering GAINSBOROUGH’s character as a painter, I feel strong inducements to give him the preference to all his predecessors or cotemporaries in this country. His first manner was very different from that he has now adopted. At his outset in life he appears to have studied and preferred the Flemish style, and particularly to have imitated Wynants in the breaking of his grounds and choice of his subjects ; in these pictures, however, he gives a faithful representation of English nature. His churches, cottages, figures, hamlets, are all English, and are painted with strict attention to truth. Upon maturer study and riper judgment, he seems to have aimed at something more elevated ; he began to neglect the minuter characters of nature, and to depend more upon the *chiaro oscuro*, and upon the beauty of his figures : yet he still continued to paint in the Flemish style, but it was in the broader manner, more resembling Artois. Although in this latter manner he gives us little of the detail of nature in its more delicate graces, yet his works have increased inconceivably in their merit and value, and the change has been a most successful one.

one. Nothing can be more charming, forcible, and harmonious, than his colouring now is; his penciling is broad and masterly, the light and shade wonderfully well managed, and the effect of his pictures not to be equalled by any master, ancient or modern. His figures are admirable, and, being beautifully adapted to landscape, afford a strong proof how much this propriety assists the good effect of the whole.

“WRIGHT, of Derby, is an artist of very singular genius; he is fond of exhibiting grand effects of fire, sun, or moon-light; all which subjects he executes with great force, spirit and effect. His touch is extremely delicate, and his pictures shew great patience in the finishing, and are remarkably transparent, the penciling being visible throughout. His representations of the eruptions of Vesuvius are the most sublime and celebrated of his works.

“Before I conclude this chapter, some mention should be made of a name so eminent in landscape as DE LOUTHERBOURGH, who resides at present in London. Were we to judge from the great prices his pictures bear, we should rank him on a level with Gainsborough, or Wilson; but I can by no means consent to this. He has a most bewitching pencil, and lays on his colours in a manner uncommonly sweet; his skies are clear and beautiful, and his touch exquisite: but if his merits are great, his defects are no less obvious. His pictures are visionary, without a trait of nature, and are painted with all that French pomposity so unlike the truth of the Flemish, or the chaste elegance of the Italian manner. His cattle, trees, and every object, labour under the same charge

charge of affectation and extravagance. In his talents for stage decorations he is, however, unrivalled. And the two pictures of the review at Warley, painted for the King, shew that when he is fastened to his objects, when he is to copy from nature, and not compose from his own ideas, he deserves every praise that can be bestowed upon him."

Without the least design of depreciating Mr. Gainborough's merit, we cannot entirely acquiesce in his character as drawn above: that we have seen capital landscapes from his pencil we acknowledge with pleasure; but not a few appear to us to be spoiled by a certain frippery taste, a kind of embroidery, which is very distant from genuine nature: we admire his abilities, but not always his application of them.

The merit of WRIGHT cannot be too highly applauded.

This work may be of considerable service: the concluding chapter contains many good hints, and the following distinction should be well understood by all who attempt to criticize works of art.

"The unskilful and ignorant perpetually confound two things extremely distinct in their nature, the terms *slight* and *unfinished*: there is as much difference between a slight and an unfinished work, as between a plain primed cloth, and a fine picture. A slight picture is finished, though not highly: the parts are all equally made out, and the keeping as perfect as in the most elaborate piece. In an unfinished picture, there is no keeping; the parts are in different degrees of forwardness towards some standard of excellence, which is only partially





*Genius.*

*London Published Sep<sup>r</sup> 1784 by C. Taylor N<sup>o</sup> 36 near Gylie Street. Holt orn.*

partially attained. To shew this more clearly, take a slight picture, and bestow more labour upon the foreground, finish it more highly, and the rest will immediately become unfinished, and will require the same additional heightening."

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#### EXPLANATION of the Figure of GENIUS.

**T**HIS quality, by which we soar into remote worlds, is here expressed by a youth of vigorous aspect, supported in his excursion by a Pegasus; on his head a bright and lively flame. He is represented as looking after distant objects; and while exalted above the fight, and beyond the reach of others, seems intent on yet more elevated discoveries.

The PEGASUS, or winged horse, has constantly been employed both by poets and painters, to express that towering imagination which is indispensable in professors of those arts: he always accompanies Apollo and the Muses on Mount Parnassus. The property of flame is to ascend; for which, but more especially for its purity, it is considered as a symbol of elevated mental abilities; and sometimes as a token of divine favour and protection; it is thus introduced by Virgil, and by other poets.

It is needless to descant on the extent and eccentricity of the flights of Genius: not only are all subjects in this lower world subject to its inspection, but its ranges extend

" Beyond this visible diurnal sphere."

EXPLA.

## EXPLANATION of the Figure of COLOURING.

WE presented, in a former Number, the figure of PAINTING; and now we beg leave to introduce one of its principal branches.

COLOURING is represented by a figure attentively inspecting a rainbow, with design to imitate its tints on a picture she supports: the utensils of this study, the pencils, palette, colours, &c. are lying by her on the ground.

Among all the productions or effects of nature, none is so brilliant and striking as the RAINBOW; which exhibits not only the most lively colours, but their most harmonious disposition and effect; without offending the eye by glare, it is sufficiently distinct; and without confusion, it is intimately blended, and softened: at the same time that its simple and noble arch impresses the spectator with a forcible idea of *greatness*. The PEACOCK exhibits, in the decoration of many of his feathers, that vivacity and splendour of colours which may justly intitle him to a place in this representation.

In the emblem of COLOURING placed in the ceiling of the council-room of the Royal Academy, painted by ANGELICA KAUFFMAN, she has represented the figure as dipping her pencil in the rainbow: but when we consider that the rainbow is merely an illusion of sight, and no real object, this idea seems rather hyperbolical; not to insist that, from the inevitable ambiguity of these kind of subjects, the figure may be thought as well to be imparting colour to the rainbow, as borrowing from it.



*Colouring.*

*London, Published Aug. 1. 1784. by C. Taylor N<sup>o</sup> 10. near Chancery Street, Holborn.*



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## MISCELLANIES.

**I**F there was no other pleasure connected with competent knowledge and judgment in the arts, than that amusement which results from inspecting their capital productions, they would nevertheless be objects of general attention; but the esteem in which they are held by the politer part of mankind in civilized nations, forms an additional motive for acquiring that acquaintance with them which is usually considered as one sign of the education which distinguishes a Gentleman. Dr. MOORE, in his

“VIEW OF SOCIETY, &c. in ITALY, 1781,” having paid considerable attention to subjects connected with the arts, we presume our readers will receive with pleasure some extracts from his work: we shall present the following.

“Very early in life, I resided above a year at Paris, and happened one day to accompany five or six of our countrymen, to view the pictures in the Palais Royal. A gentleman who affected an enthusiastic passion for the fine arts, particularly that of painting, and who had the greatest desire to be thought a connoisseur, was of the party. He had read the lives of the painters, and had the “Voyage Pittoresque de Paris” by heart. From the moment we entered the rooms he began to display all the refinements of his taste: he instructed us what to admire, and drew us away with every sign of disgust

when we stopped a moment at an uncelebrated picture. We were afraid of appearing pleased with any thing we saw, till he informed us whether or not it was worth looking at. He shook his head at some, tossed up his nose at others, commended a few, and pronounced sentence on every piece, as he passed along, with the most imposing tone of sagacity.—“Bad, that Caravaggio is too bad indeed, devoid of all grace;—but here is a Caracci that make amends: how charming the grief of that Magdalen! The Virgin, you’ll observe, gentlemen, is only fainting, but the Christ is quite dead. Look at the arm; did you ever see any thing so dead? Aye, here’s a Madona, which they tell you is an original, by Guido; but any body may see that it is only a tolerable copy.—Pray, gentlemen, observe this St. Sebastian, how delightfully he expires: don’t you all feel the arrow in your hearts? I’m sure I feel it in mine. Do let us move on: I should die with agony if I looked any longer.”

“We came at length to the St. John, by Raphael; and here this man of taste stopped short in an ecstasy of admiration.—One of the company had already passed it without minding it, and was looking at another picture; on which the connoisseur bawled out—“Good God, Sir! what are you about?” The honest gentleman started, and stared around him to know what crime he had committed.

“Have you eyes in your head, Sir?” continued the connoisseur: “Don’t you know St. John when you see him?”

“St. John!” replied the other in amazement.—“Aye, Sir, St. John the Baptist, *in propria persona.*”

“I don’t

"I don't know what you mean, Sir," said the gentleman peevishly.

"Don't you?" rejoined the connoisseur; "then I'll endeavour to explain myself. I mean St. John in the wilderness, by the divine Raffaele Sanzio da Urbino, and there he stands by your side.—Pray, my dear Sir, will you be so obliging as to bestow a little of your attention on that foot? Does it not start from the wall? Is it not perfectly out of the frame? Did you ever see such coloring? They talk of Titian; can Titian's coloring excel that? What truth, what nature in the head! To the eloquence of the antique, here is joined the simplicity of nature."

"We stood listening in silent admiration, and began to imagine we perceived all the perfections he enumerated; when a person in the Duke of Orleans' service came and informed us, that the original, which he presumed was the picture we wished to see, was in another room; the Duke having allowed a painter to copy it. *That* which we had been looking at was a very wretched daubing, done from the original by some obscure painter, and had been thrown, with other rubbish, into a corner; where the Swiss had accidentally discovered it, and had hung it up merely by way of covering the vacant space on the wall till the other should be replaced.

"How the connoisseur looked on this trying occasion, I cannot say. It would have been barbarous to have turned an eye upon him.—I stepped into the next room, fully determined to be cautious in deciding on the merit of painting; perceiving that it

was not safe in this science, to speak even from the book.

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“Those who have a real pleasure in contemplating the remains of antique, and the noblest specimens of modern architecture, who are struck with the inimitable delicacy and expression of Greek sculpture, and wish to compare it with the most successful efforts of the moderns, and who have an unwearied admiration of the charms of painting, may, provided they have not more important avocations elsewhere, employ a full year with satisfaction in Rome.

What is called a regular course with an antiquarian generally takes up about six weeks; employing three hours a day: you may, in that time, visit all the churches, palaces, villas, and ruins, worth seeing, in or near Rome. But after having made this course, however distinctly every thing may have been explained by the antiquarian, if you do not visit the most interesting again and again, and reflect on them at more leisure, your labour will be of little use; for the objects are so various, and those you see on one day so apt to be effaced by, or confounded with, those you behold on another, that you must carry away a very faint and indistinct recollection of any. Many travellers have experienced the truth of this observation.

“One young English gentleman, who happens not to be violently smitten with the charms of Virtú, and scorns to affect what he does not feel, thought that three or four hours a day, for a month or six weeks together, was rather too much time to bestow on a pursuit in which he felt no pleasure, and saw  
very

very little utility. The only advantage which, in his opinion, the greater part of us reaped from our six weeks tour, was that we *could say*, we had seen a great many fine things which he had not seen. This was a superiority which he could not brook, and which he resolved we should not long enjoy. Being fully convinced that the business might be, with a little exertion, dispatched in a very short space of time, he prevailed on a proper person to attend him; ordered a post-chaise and four horses to be ready early in the morning, and driving through churches, palaces, villas, and ruins, with all possible expedition, he fairly saw, in two days, all that we had beheld during our crawling course of six weeks. I found afterwards, by the list he kept of what he had seen, that we had not the advantage of him in a single picture, or the most mutilated remnant of a statue.

“ I do not propose this young gentleman’s plan as the very best possible; but of this I am certain, that he can give as satisfactory an account of the curiosities of Rome, as some people of my acquaintance who viewed them with *equal* sensibility, and at a great deal more leisure.

“ Those travellers, who cannot remain a considerable time at Rome, would do well to get a judicious list of the most interesting objects in architecture, sculpture, and painting, that are to be seen here: they ought to visit these frequently, and these only, by which means they will acquire a strong and distinct impression of what they see; instead of that transient and confused idea which a vast number of things, viewed superficially, and in a hurry, leave

leave in the mind. After they have examined, with due attention, the most magnificent and best preserved remains of ancient architecture, very few have satisfaction in viewing a parcel of old bricks, which they are told formed the foundation of the baths of some of the Emperors. And there are not many who would regret their not having seen great numbers of statues and pictures of inferior merit, when they had beheld all that are universally esteemed the best. Would it not be highly judicious, therefore, in the greatest number of travellers, without abridging the usual time of the course, to make it much less comprehensive?——

“ Among the antiques of the Pinciana is a Centaur, with a Cupid on his back. The latter has the cestus of Venus, and the ivy crown of Bacchus, in allusion to beauty and wine: he beats the Centaur with his fist, and seems to kick with violence to drive him along. The Centaur throws back his head and eyes with a look of remorse, as if he were unwilling, though forced to proceed. The execution of this group is admired by those who look upon it merely as a *jeu d'esprit*; but it acquires additional merit, when considered as allegorical of men who are hurried on by the violence of their passions, and lament their own weakness, while they find themselves unable to resist.

“ There is another figure which claims attention, more on account of the allegory than the sculpture. This is a small statue of Venus Cloacina, trampling on an impregnated uterus, and tearing the wings of Cupid. The allegory indicates,

cates, that prostitution is equally destructive of generation and love.

“ In this villa there are also some highly esteemed pieces by Bernini. *Æneas* carrying his father; *David* slinging the stone at *Goliath*; and *Apollo* pursuing *Daphne*: This last is generally reckoned **Bernini's** master-piece: for my part, I have so bad a taste as to prefer the second. The figure of *David* is nervous, with great anatomical justness, and a strong expression of keenness and exertion to hit his mark, and kill his enemy; but the countenance of *David* wants dignity. An antique artist, perhaps, could not have given more ardor, but he would have given more nobleness to the features of *David*. Some may say, that as he was but a shepherd, it was proper he should have the look of a clown; but it ought to be remembered, that *David* was a very extraordinary man; and if the artist who formed the *Belvedere Apollo*, or if *Agasias* the *Ephesian* had treated the same subject, I imagine they would have rendered their work more interesting, by blending the noble air of a hero with the simple appearance of a shepherd. The figures of *Apollo* and *Daphne* err in a different manner. The face and figure of *Apollo* are deficient in simplicity; the noble simplicity of the best antique statues: he runs with affected graces, and his astonishment at the beginning transformation of his mistress is not, in my opinion, naturally expressed, but seems rather the exaggerated astonishment of an actor. The form and shape of *Daphne* are delicately executed; but in her face, beauty is, in some degree, sacrificed to the expression of terror; her features are too much

distorted by fear. An antique artist would have made her less afraid, that she might have been more beautiful. In expressing terror, pain, and other impressions, there is a point where the beauty of the finest countenance ends, and deformity begins. I am indebted to Mr. Locke for this observation. In some conversations I had with him at Colôgny, on the subject of sculpture, that gentleman remarked, that it was in the skilful and temperate exertion of her powers in this noblest province of the art, *expression*, that ancient sculpture so much excelled the modern. She knew its limits, and had ascertained them with precision. As far as expression would go hand in hand with grace and beauty, in subjects intended to excite sympathy, she indulged her chisel; but where agony threatened to induce distortion, and obliterate beauty, she wisely set bounds to imitation, remembering that though it may be moral to pity ugliness in distress, it is more natural to pity beauty in the same situation; and that her business was not to give the strongest representation of nature, but the representation which would interest us most. That ingenious gentleman, I remember, observed at the same time, that the Greek artists have been accused of having sacrificed character too much to technical proportion. He continued to observe, that what is usually called CHARACTER in a face is probably excess in some of its parts, and particularly of those which are under the influence of the mind, the leading passion of which marks some feature for its own. A perfectly symmetrical face bears no mark of the influence of either the passions or the understanding, and reminds you of Prometheus's

Prometheus's clay without his fire. On the other hand, the moderns, by sacrificing too liberally those technical proportions, which, when religiously observed, produce beauty, to expression, have generally lost the very point they contended for. They seemed to think, that when a passion was to be expressed, it could not be expressed too strongly: and that sympathy always followed in an exact proportion with the strength of the passion, and the force of its expression. But passions, in their extreme, instead of producing sympathy, generally excite feelings diametrically opposite. A vehement and clamorous demand of pity is received with neglect, and sometimes with disgust; while a patient and silent acquiescence under the pressure of mental affliction, or severe bodily pain, finds every heart in unison with its sufferings. The ancients knew to what extent expression may be carried with good effect. The author of the famous Laocoon, in the Vatican, knew where to stop; and if the figure had been alone, it would have been perfect: there is exquisite anguish in the countenance, but it is borne in silence, and without distortion of features. Puget thought he could go beyond the author of Laocoon: he gave voice to his Milo; he made him roaring with pain, and lost the sympathy of the spectator. In confirmation of this doctrine, Mr. Lock desired, that when I should arrive at Rome, I would examine, with attention, the celebrated statue of Niobe, in the Villa de Medici. I have done so again and again, and find his remarks most strikingly just. The author of the Niobe has had the judgment not to exhibit all the distress which he might have placed

in her countenance. This consummate artist was afraid of disturbing her features too much, knowing full well, that the point where he was to expect the most sympathy was there, where distress co-operated with beauty, and where *our pity met our love*. Had he sought it one step farther, in *expression*, he had lost it. It is unjust, you will say, that men should not sympathise with homely women in distress, in the same degree as they do with the beautiful. That is very true; but it is the business of the sculptor to apply his art to men as he finds them, not as they ought to be. Beside, this principle has full force, and is strictly true, only in sculpture and painting. For, in real life, a woman may engage a man's esteem and affections by a thousand fine qualities, and a thousand endearing ties, though she is entirely deficient in beauty.

“ This Villa is also enriched by one of the most animated statues in the world, and which, in the opinion of many men of taste, comes nearest, and in the judgment of some, equals the Apollo of the Vatican. I mean the statue of the fighting Gladiator. It is difficult, however, to compare two pieces, whose merits are so different. The Apollo is full of grace, majesty, and conscious superiority; he has shot his arrow, and knows its success. There is, indeed, a strong expression of indignation, which opens his lips, distends his nostrils, and contracts his brows; but it is the indignation of a superior being, who punishes while he scorns the efforts of his enemy. The Gladiator, on the contrary, full of fire and youthful courage, opposes an enemy that he does not fear; but whom it is evident, he thinks worthy

thy of his utmost exertion; every limb, nerve, and sinew, is in action; his ardent features indicate the strongest desire, the highest expectation, but not a perfect security of victory. His shape is elegant as well as nervous, expressive of agility as well as strength, and equally distant from the brawny strength of the Farnesian Hercules, and the effeminate softness of the Belvedere Antinous. The action is transitive, (if the term may be so used) and preparatory only to enable him to strike, and which he cannot do in his present position; for the moment his right arm crossed the perpendicular line of his right leg, the whole figure would be out of its centre. His action seems a combination of the defensive and offensive; defensive in the *present* moment, the left arm being advanced to secure the adversary's blow; and preparing for offence in the next, the left leg already taking its spring to advance in order to give the figure a centre, which may enable it to strike, without risk of falling, if the blow should not take place. The action of the right arm, however, will always remain in some degree problematical, the ancient being lost; by whom the modern arm is restored, I never heard.

“ Though this fine figure generally goes by the name of the fighting Gladiator, some antiquarians cannot allow, that ever it was intended to represent a person of that profession, but a Victor at the Olympic games; and alledge, that AGASIAS of Ephesus, the sculptor's name being inscribed upon the pedestal, supports their opinion, because the Greeks never used Gladiators. But I fear this argument has little weight; for the Greek slaves at Rome put their

name to their work; and the free Greek artists, working in Greece, in public works, found difficulty in the obtaining the same indulgence. Those who wish to rescue this statue from the ignoble condition of a common gladiator, say further, that he looks up as if his adversary were on horseback, adding, that gladiators never fought on foot against horsemen on the Arena. Here again, I am afraid, they are mistaken. He looks no higher than the eye of an enemy on foot; the head must have a much greater degree of elevation to look up to the eye of an horseman, which is the part of your adversary on which you always fix.

“Some learned gentlemen, not satisfied that this statue should be thrown indiscriminately among gladiators and victors of the Olympic games, have given it a particular and lasting character; they roundly assert, that it is the identical statue, made by order of the Athenian state, in honor of their countryman Chabrias; and that it is precisely in the attitude which according to Cornelius Nepos, that hero assumed, when he repulsed the army of Agesilaus. This idea is in the true spirit of an antiquarian.

“If, upon turning to that author, you may remain unconvinced, and are interested in the honor of the statue, I can furnish you with no presumptive proof of its original dignity, except, that the character of his face is noble and haughty, unlike that of a slave and mercenary Gladiator. And there is no rope round the neck, as the Gladiator moriens has, whom that circumstance sufficiently indicates to have been in that unfortunate situation.”

IF we are not mistaken, BERNINI's figure of David, commented on above, has a singular expression of earnestness, viz. *biting his under-lip*; which although its author might have noticed in some subjects, yet has not generality, any more than dignity, to recommend it; and is the occasion, though not observed, of Dr. MOORE's remarks. The figure called the fighting Gladiator certainly looks higher than an enemy on foot. The character of Milo is by no means so exalted as Laocoon, and therefore may be varied even to its *inferiority*.

At a future opportunity we propose to transcribe a few observations from the second volume of this Gentleman's tour: we here close our selection from the first, but not without acknowledging the pleasure it has afforded us.

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Politics and the Arts are seldom so well connected as to flourish at the same time; but if report say true, the illustrious JOSEPH II. is not without favourable designs for the latter, though apparently immersed in the former. In a late visit to the Netherlands, the Emperor is said to have suggested the proposal of forming a Flemish Gallery, and to have honoured it with promised assistance. And that to carry this intention into immediate execution, it only remains to determine whether Brussels, or Antwerp, in which the most capital Works of RUBENS are deposited, should have the preference: this matter, it is probable, will be decided in favour of Antwerp. As the Collection is meant to form an object, to which the name of the Flemish School is to be affixed,

affixed, it would indeed be deficient in its title, if the Works of that Great Master were not the corner stone of the Structure: and as those Works are so disposed in the Churches as not to admit of removal, and the assembling those of other masters being more practicable, they must be placed near his, to form the collection as powerfully as their combined abilities can effect.

We have therefore thought it might be acceptable to our readers, to be somewhat informed concerning this Artist.

## SIR PETER PAUL RUBENS.

**B**ORN at Cologne, Anno 1577, was the prince of all the Flemish Masters, and would have rivalled even the most celebrated Italians, if his parents, instead of placing him under the tuition of Adam Van Noort, and Otho Venius, had bred him up in the Roman and Lombard Schools. Yet, notwithstanding, he made so good use of the time he spent in those places, that perhaps none of his predecessors can boast a more beautiful Colouring, a nobler Invention, or a more luxurious Fancy in their compositions. But besides his talent in Painting, and his admirable skill in Architecture (very eminent in the several Churches, and Palaces, built after his designs, at Genoa), he was a person possessed of all the ornaments and advantages that can render a man valuable: was universally learned, spoke seven Languages very perfectly, was well read in History, and so excellent a Statesman, that he was employed in several public



Sir PETER PAUL RUBENS.

*History & Portrait painter.*



public Negotiations of great importance, which he managed with the most refined prudence and conduct: and was particularly famous for the Character with which he was sent into England, of ambassador from the Infanta Isabella, and Philip IV. of Spain, to King Charles I. upon a Treaty of Peace between the two crowns, confirmed Anno 1630. His principal performances are in the Banquetting house at Whitehall, the Escorial in Spain, and the Luxembourg Gallery at Paris, where he was employed by Queen Mary of Medicis, Dowager of Henry IV. And in each of those three Courts, had the honour of Knighthood conferred upon him, besides several magnificent presents, in testimony of his extraordinary merits. His usual abode was at Antwerp, where he built a spacious apartment, in imitation of the Rotunda at Rome, for a noble collection of Pictures, which he had purchased in Italy: Some of which, together with his Statues, Medals, and other Antiquities, he sold not long after, to the Duke of Buckingham, his intimate friend, for ten thousand pounds. He lived in the highest Esteem, Reputation, and Grandeur imaginable; was as great a Patron, as Master of his Art; and so much admired all over Europe, for his many singular Endowments, that no strangers of any quality could pass through the Low Countries, without visiting RUBENS, of whose fame they had heard so much. He died Anno 1640, leaving vast riches behind him to his children; of whom ALBERT the eldest succeeded him in the office of Secretary of State, in Flanders.

It is an extraordinary circumstance, and worthy of remark, that RUBENS has had the singular honor of  
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having by the merit, value, consequence, magnitude, and number of his Works, been instrumental to, if not wholly the cause of founding three several Schools of Art on the continent; namely, that of Paris by his History of Mary de Medicis, in the Luxembourg Palace; that of Antwerp, by the Works above alluded to; and, lastly, that of Dusseldorff in Germany, one entire wing of which Gallery is possessed by forty-seven of his pictures, among which is his celebrated Fall of the Angels.

The School of RUBENS produced many artists, not unworthy of their Master, who were long the support of the Arts at Antwerp; and whose performances frequently pass for those of RUBENS himself. That he often retouched their copies, or finished what they had advanced, is certain; but had he lived till now, he could scarce have compleated the pictures attributed to him, though his facility was the admiration of all the artists of his time.

One of his friends offering him a share in the precious secret of the Philosopher's stone, "I have discovered it long since," said RUBENS, "by means of my palette and pencils."

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*C. E. W. and other Correspondents, are informed that the first course of EIGHT LECTURES is calculated to make about 12 or 13 Numbers, forming one VOLUME with the plates: the COMPENDIUM of COLORS is guessed at 6 or 8 Numbers: and as it will afford scarce any plates, those which may remain of the foregoing lectures will be completed, and those for the following commenced during its publication.*

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## MISCELLANIES.

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*We resume in this NUMBER our Attention to the VIEW of SOCIETY, &c. in ITALY by DR. MOORE, from the Second Volume of which Work we shall gratify our readers with the following Extracts.*

I Beg you may not suspect me of affectation, when I tell you, that I have very great pleasure in contemplating the antique statues and busts, of which there are such numbers in Rome. It is a natural curiosity to see celebrated men, those whose talents and great qualities can alone render the present age interesting to posterity.

The durable monuments raised to Fame by the inspiring genius of PITT, and the invincible spirit of FREDERICK, will command the admiration of future ages, outlive the power of the empires which *they* aggrandized, and forbid the period in which *they* flourished, from ever passing away like the baseless fabric of a vision. The busts and statues of those memorable men will be viewed by succeeding generations, with the same regard and attention which we now bestow on those of Cicero and Cæsar. We expect to find something peculiarly noble and expressive in features which were animated, and which, we imagine, must have been in some degree modelled, by the sentiments of those to whom they belonged. In the countenance of Claudius, we expect nothing more than the phlegmatic tranquillity of an

acquiescing cuckold; in Caligula or Nero, the unrelenting frown of a negro-driver, or the insolent air of any unprincipled ruffian in power. Even in the highly praised Augustus we look for nothing essentially great, nothing superior to what we see in those minions of fortune, who are exalted, by a concurrence of incidents, to a situation in life to which their talents would never have raised them, and which their characters never deserved. In the face of Julius we expect to find the traces of deep reflection, magnanimity, and the anxiety natural to the man who had overturned the liberties of his native country, and who must have secretly dreaded the resentment of a spirited people; and in the face of Marcus Brutus we look for independence, conscious integrity, and a mind capable of the highest effort of virtue.

It is natural to regret, that, of the number of antique statues which have come to us tolerably entire, so great a proportion are representations of gods and goddesses. Had they been intended for real persons, we might have had a perfect knowledge of the face and figure of the greatest part of the most distinguished citizens of ancient Greece and Rome. A man of unrelaxing wisdom would smile with contempt, and ask, if our having perfect representations of all the heroes, poets, and Philosophers recorded in history, would make us either more wise or more learned? To which I answer, That there are a great many things, which neither can add to my small stock of learning nor wisdom, and yet give me more pleasure and satisfaction than those which do; and, unfortunately for mankind, the greatest part of them resemble me in this particular.

But

But though I would with pleasure have given up a great number of the Jupiters and Apollos and Venuses, whose statues we have, in exchange for an equal, or even a smaller, number of mere mortals whom I could name; I by no means consider the statues of those deities as uninteresting. Though they are imaginary beings, yet each of them has a distinct character of his own, of classical authority, which has long been impressed on our memories; and we assume the right of deciding on the artist's skill, and applauding or blaming, as he has succeeded or failed in expressing the established character of the god intended. From the ancient artists having exercised their genius in forming the images of an order of beings superior to mankind, another and a greater advantage is supposed to have followed; it prompted the artists to attempt the uniting in one form, the various beauties and excellencies which nature had dispersed in many. This was not so easy a task as may by some be imagined; for that which has a fine effect in one particular face or person, may appear a deformity when combined with a different complexion, different features, or a different shape. It therefore required great judgement and taste to collect those various graces, and combine them with elegance and truth; and repeated efforts of this kind are imagined to have inspired some of the ancient sculptors with sublimer ideas of beauty than nature herself ever exhibited, as appears in some of their works which have reached our own times.

The passion for sculpture, which the Romans caught from the Greeks, became almost universal. Statues

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were not only the chief ornaments of their temples and palaces, but also of the houses of the middle, and even the lowest, order of citizens. They were prompted to adorn them with the figures of a few favorite deities by religion, as well as vanity; no man but an atheist or a beggar could be without them. This being the case, we may easily conceive what graceless divinities many of them must have been; for in this, no doubt, as in every other manufactory, there must occasionally have been bungling workmen employed, even in the most flourishing æra of the arts, and gods finished in a very careless and hurried manner, to answer the constant demand, and suit the dimensions of every purse.—

The most insensible of mankind must be struck with horror at sight of the Laocoon. On one of my visits to the Vatican, I was accompanied by two persons, who had never been there before: one of them is accused of being perfectly callous to every thing which does not immediately touch his own person; the other is a worthy good man: the first after staring for some time with marks of terror at the group, at length recovered himself; exclaiming with a laugh,—“Egad, I was afraid these d—d serpents “ would have left the fellows they are devouring, and “ made a snap at me; but I am happy to recollect they “ are of marble.”——“I thank you, Sir, most heartily,” said the other, “ for putting me in mind of “ that circumstance; till you mentioned it, I was in “ agony for those two youths.”

Nothing can be conceived more admirably executed than this affecting group; in all probability, it never would have entered into my own head that it could  
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have

have been in any respect improved. But when I first had the happiness of becoming acquainted with Mr. Locke, a period of my life which I shall always recollect with peculiar pleasure, I remember my conversing with him upon this subject; and that Gentleman, after mentioning the execution of this piece in the highest terms of praise, observed, that had the figure of Laocoon been *alone*, it would have been perfect. As a man suffering the most excruciating bodily pain with becoming fortitude, it admits of no improvement; his proportions, his form, his action, his expression, are exquisite. But when his sons appear, he is no longer an insulated, suffering individual, who, when he has met pain and death with dignity, has done all that could be expected from man; he commences *father*, and a much wider field is open to the artist. We expect the deepest pathos in the exhibition of the sublimest character that art can offer to the contemplation of the human mind: A father forgetting pain, and instant death, to save his children. This Sublime and Pathetic the artist either did not see, or despaired of attaining. Laocoon's sufferings are merely corporal; he is deaf to the cries of his agonizing children, who are calling to him for assistance. But had he been throwing a look of anguish upon his sons, had he seemed to have forgotten his own sufferings in theirs, he would have commanded the sympathy of the spectator in a much higher degree. On the whole, Mr. Locke was of opinion, that the execution of this group is perfect, but that the conception is not equal to the execution. I leave it to others to decide

cide whether Mr. Locke spoke like a man of taste; I am sure he spoke like a father.

It is disputed whether this group was formed from Virgil's description of the death of Laocoon and his sons, or the description made from the group; it is evident, from their minute resemblance, that one or other must have been the case. The Poet mentions a circumstance, which could not be represented by the sculptor; he says, that although every other person around sought safety by flight, the father was attacked by the serpents, while he was advancing to the assistance of his sons.—

The wretched father running to their aid,

With pious haste, but vain, they next invade.

This deficiency in the sculptor's art would have been finely supplied by the improvement which Mr. Locke proposed.

Reflecting on the dreadful condition of three persons entangled in the horrid twinings of serpents, and after contemplating the varied anguish so strongly expressed in their countenances, it is a relief to turn the eye to the heavenly figure of the Apollo. To form an adequate idea of the beauty of this statue, it is absolutely necessary to see it. With all the advantages of colour and life, the human form never appeared so beautiful; and we never can sufficiently admire the artist, who has endowed marble with a finer expression of grace, dignity, and understanding, than ever were seen in living features. In the forming of this inimitable figure, the artist seems to have wrought after an ideal form of beauty, superior to any in nature, and which existed only in his own imagination.

The

The admired statue of Antinous is in the same court. Nothing can be more light, elegant, and easy; the proportions are exact, and the execution perfect. It is an exquisite representation of the most beautiful youth that ever lived.

The statue of Apollo represents something superior, and the emotions it excites are all of the sublime cast.

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Amidst the most noble specimens of ancient sculpture, in the gallery at Florence, some of the works of Michael Angelo are thought not undeserving a place. His Bacchus and Faunus, of which the well known story is told, have been preferred to the two antique figures of the same subject.

The beautiful head of Alexander is universally admired by all the virtuosi; though they differ in opinion with regard to the circumstance in which the sculptor has intended to represent that hero. Some imagine he is dying; Mr. Addison imagines he sighs for new worlds to conquer; others that he faints with pain and loss of blood from the wounds he receives at Oxydrace. Others think the features express not bodily pain or langour, but sorrow and remorse, for having murdered his friend Clitus.

The unfinished bust of Marcus Brutus, by Michael Angelo, admirably expresses the determined firmness of character which belonged to that virtuous Roman. The artist, while he wrought at this, seems to have had in his mind Horace's Ode.

The man in conscious virtue bold,  
Who dares his secret purpose hold,  
Unshaken hears the crowd's tumultuous cries,  
And the stern tyrant's brow defies,——

The

The virtuosi differ in opinion respecting the Arrotino, or Whetter, as much as about the head of Alexander. A young gentleman said to an antiquarian, while he contemplated the Arrotino, "I believe, Sir, it is imagined that this statue was intended for the slave, who, while he was whetting his knife, overheard Catiline's conspiracy."—"That is the vulgar opinion," said the other; "but the statue was, in reality, done for a peasant, who discovered the plot into which the two sons of Junius Brutus entered for the restoration of Tarquin." "I ask pardon, Sir," said the young man; "but although one may easily see that the figure listens with the most exquisite expression of attention, yet I should think it very difficult to delineate in the features, whether the listener heard a conspiracy, or any thing else which greatly interested him, and impossible to mark, by any expression of countenance, what particular conspiracy he was hearing." "Your observation is just, young man," said the antiquarian, "when applied to modern artists, but entirely reverse when applied to the ancient. Now, for my own part, I plainly perceive in that man's countenance, and after you have studied those matters as profoundly as I have done, you will see the same, that it is the conspiracy for the restoration of Tarquin, and no other plot whatever, which he listens to; as for Catiline's conspiracy, it is not possible he could know any thing about it; for, good God! people ought to reflect, that the man must have been dead four hundred years before Catiline was born."

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## MISCELLANIES.

**T**HE Editor of the ARTIST'S REPOSITORY embraces the present opportunity of acknowledging the favour with which this work has been received by the public, and hopes to be permitted to assure his correspondents, that the very honorable support he has experienced will prompt his constant endeavours to render this work suitable to their wishes.

It will give our readers pleasure to be informed, that the early parts of this work have required a second Edition, and of No. I. a THIRD EDITION is already published, which (in less time than a twelvemonth) is a most flattering testimony of public approbation. To say that it greatly exceeds expectation, is only to repeat what is evident from the necessity of re-printing those parts of our work. The public has kindly discovered and patronized that merit in the Lectures, which the modesty of their author had well nigh buried in oblivion.

It is not to be expected that every individual should be perfectly satisfied by any work of this nature : some gentlemen desire the news of the day among artists, as among politicians ; and this undoubtedly is what we should have attended to, had that news been more favorable. But, surely, it is not a little mortifying to reflect, that although division and discord have been nearly the ruin of our country, yet cannot incorporated

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bodies of men refrain from the same evils, to prevent the same distempers. Thirty or forty years ago, when the arts were languid and feeble, their professors sighed for an academy! for a public institution! They formed themselves into a body, early in his present majesty's reign; and divided into *two* societies not long after they were united. One of these societies obtained his majesty's charter, was honoured with his presence and protection, and flourished with much public applause; but these halcyon days were few; presently internal troubles commenced, and were encouraged by pride and petulance among the members, and by pique and contention between two eminent artists, who have lived long enough to see and to repent the effects of their folly. If each had condescended to the other, and had endeavoured to heal the breaches ere they were widened, the society thus incorporated by royal charter might have been still an ornament to Britain.— Debates ended in a *second* division among the artists, and the present royal academy was instituted; it was hoped that now animosities would cease, but it appears to have been a vain hope: with great difficulty was an offended part of the royal academicians prevented some years since from a public opposition; and *report* says, that at this time nothing can hinder such an event: for which the following reasons are assigned.

It is certain that Mr. GAINSBOROUGH withdrew all his pictures intended for exhibition last year, after they had been arranged (as he endeavoured to do the year before, but was over-persuaded, and left the council in great wrath). It is certain that Mr. WRIGHT had

had very considerable reason to take offence at the circumstances of his admission among them; having had the mortification to see a very junior artist (his only opponent) elected before him: and himself chosen in consequence of public representation in the newspapers. Mr. COPLEY's skirmish with the treasurer of the R. A. is no secret to the public. These artists, in conjunction with Mr. STUBBS and others are said to meditate a severe revenge. In the mean while the society they quitted reflect on them as justly served, for accompanying those who occasioned the separation from their body; to their great injury, and to the severe vexation (if not to the immediate cause of the decease) of their then worthy president Mr. KIRBY.

Amid these clamours and contentions, can there be any pleasure in repeating or in hearing the news of the day? Not to any one who wishes to see the arts flourish, and British genius unrivalled. But if these clouds blow over, and the horizon becomes clear, we shall, with the utmost pleasure, be the first to hail returning brightness.

As we mean at some future opportunity to offer a concise history of the arts since the institution of annual EXHIBITIONS, (which are usually regarded as furnishing the truest test of individual abilities and of general merit in this country) we shall not at present intrude on what may then be said to greater advantage: We cannot, however, forbear from hinting a caution, to those who may be disposed to imagine, that an accurate state of art appears in our public exposures. Besides what has been said above, relative to those divisions, which are openly assigned as the cause of absence in several artists, private reasons frequently induce an artist to keep back his per-

formances ; sometimes the very best of an artist's works do not please him as they deserve, and his better opinion of others induces him to send them ; sometimes he meets with a refusal, or at least many difficulties from the possessor of his pieces, especially if adapted to particular situations, and there put up : this is a very common occurrence, and reduces the artist to the necessity of sending those whose liberty he can procure, though perhaps not altogether the best of his performances. Portrait-painters often feel the truth of these remarks ; and perhaps, we should support a superior reputation in Sculpture also, if the inconvenience of removing the subjects did not intervene. These hindrances have been equally felt in France, where the artists are more *compactly* situated, and within portable distance : notwithstanding which favourable circumstance, their public catalogues frequently refer us to the *atelier* of Mr. — ; or if an artist has been employed on a work fixed by situation, the public are informed that such a ceiling, &c. is open for inspection during the continuance of the exhibition ; and thus by losing nothing which may contribute to the reputation of art, or the artist, they impress not only themselves, but foreigners, with much higher ideas of their abilities (and politeness too be it remembered) than the mutilated collections which are annually exposed in London.

If ever the happy days arrive when unanimity shall be restored, and peace preside over the Arts in Britain, we may justly expect not merely to equal the merit of rival nations ; but, since it is characteristic of Englishmen not to be content with half doing any thing, why may not art reap the benefit of British perseverance and emulation ?

EXPLAN-





*London, Publish'd Sep<sup>r</sup> 1, 1784, by T. Williams N<sup>o</sup> 43 Holborn.*



*London, Publish'd Sep. 1. 1784 by T. Williams N<sup>o</sup> 43 Holborn.*











*Omnia vincit amor—*

*London, Pub.<sup>d</sup> Oct. 1. 1784 by T. Williams N<sup>o</sup> 43 Holborn.*

*Omnia vincit amor—*



*— et nos cedamus amori*

*London, Pub<sup>d</sup> Oct. 1, 1784, by T. Williams N<sup>o</sup> 23 Holborn.*







## EXPLANATION OF THE PLATES.

As it would not be by any means proper in this work to present a number of academy figures, we have given as specimens of the manner of treating the naked, SIX OVAL SUBJECTS of CHILDREN, in various attitudes and employments. (I.) a CUPID brandishing his arrow, as if boasting of its powers. (II.) A BOY playing on a kind of horn. (III. and IV.) CHILDREN DANCING. (V. and VI.) Two subjects which may be termed the POWERS OF LOVE and BEAUTY; to which is adapted, as a motto, that celebrated line, "*Omnia vincit amor, & nos cedamus amori.*" To explain the first of these, it should be recollected, that honorable love has no greater enemy than libidinous desire; which being usually signified by a goat, is here represented as suffering indignity and disgrace; which Fame is not backward to publish. To explain the second: it will be sufficient to say, that while the savage lion is bound in flowery chains by the force of beauty; let not the human heart think to escape its bands. Happy the man, in whose partner, not only the flowers of beauty, but the delights of mutual affection, unite to render his felicity permanent!

Our objections to academy figures will occasion our giving *outlines* only of those attitudes which exhibit the movements of the figure: but that those of our readers to whom such subjects would be agreeable, may not be disappointed, we have in contemplation to publish supplementary plates, entirely separate from the work (which will be complete without them), yet which may be united to it.

EXPLAN-

## EXPLANATION OF THE FIGURE OF DESIGN.

BEFORE the invention of paper, many ways were contrived to procure those advantages which now we receive from that commodity (for parchment was much too dear in price to permit the use of it on ordinary occasions): the ancients generally used tablets of wood *waxed* over, therefore, whatever was inserted upon them might easily be defaced; on these they wrote with an iron instrument or pen, called a *style*; and on such tablets PLINY informs us, that ALEXANDER the Great ordered all the young officers in his army to learn to draw or design. This explains the attitude of the figure which refers to that circumstance. The object he is drawing from, is the celebrated antique back of an Hercules reposing, usually called the *Torso*, in which MICHAEL ANGELO BUONAROTTI declared he had discovered all the principles of his art, and which he regarded as an exquisite production: his opinion has so celebrated this piece of antiquity, that it has ever since been universally admired.

It is but justice to such exalted talents as command universal applause by a single specimen, to repeat the name of the artist; which fortunately yet remains in the inscription, from which it appears to be the work of APOLLONIUS NESTOR an Athenian.

ΑΠΟΛΛΩΝΙΟΣ ΝΕΚΤΟΡΟΣ ΑΘΗΝΑΙΟΣ ΕΠΟΙΕΙ.

EXPLAN-



*Design.*

*London, Publish'd Nov. 1: 1784, by T. Williams, N<sup>o</sup>. 43 Holborn Hill.*







*Sculpture.*

*London, Published Dec<sup>r</sup> 1784, by T. Williams, W<sup>rs</sup> Holborn Hill.*

## EXPLANATION OF THE FIGURE OF SCULPTURE.

THE same passion as gave rise to the origin of PAINTING, is said to have been the parent of SCULPTURE. A young woman, daughter to a potter, having endeavoured to model some of the clay on which her father was at work, into a likeness of her lover, gave occasion to those more expert in the art of design, to produce the same effect on the more durable materials of marble and stone. Without vouching for the truth of these relations, we shall only repeat the remark, that it was prettily imagined, to make the most amiable passion the parent of the most agreeable studies.

The figure of SCULPTURE holds in her hand a mallet, being one of the principal utensils in that profession; she leans on a block, which appears decorated by a bas-relief; the busto, the level, &c. accompany and distinguish her.

If the size of this composition had permitted, it would have been proper to have introduced some of those matchless performances which Time has not destroyed; but as our size forbids this, they are better omitted than inserted by piece-meal.

Whatever comparisons may be drawn between the merit of the ancients and moderns in other branches of the arts, they are allowed to be our superiors in SCULPTURE; the Antinous, the Apollo, the Laocoon are unrivalled performances, and probably will ever continue insuperable examples of art.

SUMMER

## S U M M E R

IS justly considered as productive of fruit in greatest variety, and of the most excellent flavour: we have therefore given to this figure a BASKET OF FRUIT; and, as an attendant, a swarthy little NEGRO, whose office is to moderate the heat of the season by the shadow of his umbrella.

We have before remarked, that frequent repetition of these subjects has rendered them so familiar, that not much novelty is to be expected; especially, as by repetition they have acquired almost a prescriptive manner in which to be represented. That manner indeed is partly borrowed from the ideas of artists who inhabited warmer climates than this, and requires some indulgence to be able to maintain its station, notwithstanding the concurrent support of poetic authority.

That inhabitants of various countries should affix various ideas to the same time of year is no matter of surprise, since the different occupations of mankind may produce this effect: while a country gentleman is enamoured with the flowerets, and verdure of spring, or delighted with the poignant relish of the fruits of summer; a citizen, deprived of such enjoyments, contemplates the seasons by their aspect on his commerce; and a sailor regards them as connected with his navigation.

*\*\* The drawings of Roman and Grecian antiquities arrived safe.*



*Summer.*

*London, Published Jan<sup>y</sup> 1. 1765. by H. Goldney N<sup>o</sup> 15 Paternoster Row.*



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## MISCELLANIES.

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*Extract from* RICHARDSON'S ANECDOTES OF THE  
RUSSIAN EMPIRE.

*St. Petersburg, 1770.*

**T**HE most skilful and ingenious Statuary in Europe is employed here at present, in executing an equestrian statue of Peter the Great [opened in 1783 by the Empress, with great pomp.] The design in this work is partly allegorical. The pedestal is to represent a rock, and the horse appears with great spirit and exertion in the act of ascending it. This is to indicate the difficulties surmounted by Peter in his great labour of reforming the Russians. An enormous snake, by which envy is typified, appears, though still lifting its head, to be trampled on by the hind feet of the horse. I confess this seems to me, both a conceit and a common-place ornament. Besides, as benign and complacent emotions are intended to be the general effect produced by the statue in the beholder, the circumstance now mentioned conveys too much of a different feeling. For in works of taste, unity of feeling is of no small importance. The snake, however, serves a more convenient purpose; and is very useful in supporting or in fixing the horse's tail.

Peter is in the attitude of stretching out one of his arms. He is thus intended to express parental affection for his people; and when we are told that this is the

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artist's intention, we are satisfied that he has done what he purposed. The expression of the countenance is happy and characteristic: you see in it affection and wisdom; not, however, without some lineaments of that ferocity which served as a foil to Peter's amazing merit. At the same time, I could have wished that the work, which, in other respects, is really exquisite, had been less allegorical. The graces and beauties of allegory submit not their delicate tints and features either to the pencil or the chisel. They are challenged by the muse alone.—The drapery in the statue is, with great judgment, intended to be as simple as possible. It exhibits the original dress of the Russians. The statue, you may be sure, is a topic of conversation here at present; and this last circumstance has given occasion for some good criticism on the *Costume*.

The rock intended for the pedestal, is itself a curiosity. I went lately into Carelia, where it now lies, that I might see it in its natural state. It was then forty feet long, twenty-two in breadth, and twenty-two in height; but before it be brought to St. Petersburg, it will probably be a good deal curtailed.

The artist who is engaged in this immortal work has brought with him to this place a fine marble figure, intended as an allegorical representation of winter. A very proper ornament you will say, for the metropolis of a northern empire. There is, however, something very particular in the nature of the design. Winter is represented as a female, very beautiful and very young. She is arrayed in loose drapery; her countenance is expressive of the most tender affection,

as she appears gracefully bending over some winter flowers, and in the act of protecting them, with a fold of her garment, from the severity of the weather. But how, you will ask, as I took the liberty of doing, are we to know that this is winter? By the following—shall I venture to say, conceit? Near her, on the pedestal, is an earthen vase, filled with water: the fluid, by expansion occasioned by the frost, has burst the edge of the vessel, and the broken fragment is lying beside it. But my chief objection is against the general design. Ought not winter, agreeably to the conduct of both poets and painters, to appear herself not insensible to the effects of cold? Is not Death, when personified, represented as a skeleton; or such as Milton has represented him? And is not Danger exhibited by Collins, in actual danger?

Danger! whose limbs of giant mould,

What mortal eye can fix'd behind?

Who stalks his round, an hideous form,

Howling amid the midnight storm;

Or throws him on the ridgy steep

Of some loose hanging rock to sleep.

Fear, by the same poet, appears starting, flying, and in disorder:

Ah, Fear! ah, frantic Fear!

I see, I see thee near;

I know thy hurried step, thy haggard eye,

Like thee I start, like thee disorder'd fly.

Despair, too, according to the masterly delineation of Spenser, is represented as suffering the most excruciating torment.

"These writers," replies the artist, who is also an acute critic, "have conducted themselves erroneously. I follow a plan more consistent, and more correct. I represent the power who presides over the season; who has the sole management of frosts and of tempests; and cannot therefore be supposed to suffer by their inclemency." The thought is ingenious; but I cannot subscribe to the doctrine.

[The artist is Mons. FALCONET, formerly of Paris.]

### SIR GODFREY KNELLER,

Whole portrait we have given, was born at Lubeck, a city of Holstein in Denmark, about 1648. His grandfather enjoyed an estate near Hall, in Saxony, where he lived in great esteem among several princes of Germany; his father was educated at the university of Leipzig, whence he removed into Sweden, being employed by the dowager of Gustavus Adolphus; after whose death, he married and settled at Lubeck.

His son GODFREY, was sent to Leyden, where he applied himself to the mathematics, particularly to fortification, being designed for military employment; but his genius leading him strongly to drawing figures, he made so great improvements, as to be much taken notice of and encouraged. From this city, he was removed to Amsterdam, and placed under REMBRANDT: but not contented with that manner of painting, where exact design was wanting, his father sent him into



SIR GODFREY KNELLER.

*Portrait Painter.*



into Italy at the age of seventeen. He studied at Rome under CARLO MARATTI and BERNINI, and began to acquire fame in history-painting, having studied architecture and anatomy; the latter disposing him to relish the antique, and to improve by it. He then removed to Venice, where he received great civility from the Donati, Garton, and other noble families, for whom he painted several histories, portraits, and family pictures, by which his fame was considerably increased in that city.

This, however, could not detain him there: by the importunity of some friends, he was prevailed on to come to England, where his skill and merit soon made him known. He drew the picture of CHARLES II. by the recommendation of the Duke of Monmouth, more than once; and his majesty was so satisfied with his skill, that he used to come and sit to him at his house, in the Piazza of Covent Garden. He was sent by this prince into France, to paint the French king's picture, (LOUIS XIV.) where he had the honour likewise of painting most of the royal family; but this did not influence him to stay long in that kingdom, although it happened at the death of his great patron Charles II.

At his return he was well received by king JAMES and his queen, and constantly employed by them, till the revolution; after which, he continued principal painter to king WILLIAM, who knighted him. Neither the king or queen ever sat to any other person: and it is remarkable of this painter, that he had the honour to paint ten crowned heads; four kings of England,

England, and three queens; the czar of Muscovy; Charles III. king of Spain, (afterwards emperor) when he was in England; and the French king, Louis XIV. besides several electors and princes. By this means his reputation became so universal, that the emperor LEOPOLD dignified him as a nobleman and knight of the holy Roman empire, by a patent, which he sent him by count Wratistan, his ambassador in England, in 1700 and in which there is an acknowledgment made of the services of his ancestors to the house of Austria. King William sent him to draw the elector of Bavaria's picture at Brussels, and presented him with a rich gold chain and medal.

From seeing and studying many noble works of Rubens, he began to change his style and manner of colouring; imitating that great master, whom he judged to have come nearest to nature. Most of the nobility and gentry of England had their pictures painted by him; from which a great number of mezzotinto prints and others have been engraved, which speak for him by the high esteem they are in all over Europe. No painter ever excelled him in a sure outline and graceful disposal of his figures, nor took a better resemblance, which he seldom failed to express in the most handsome and agreeable air; adding to it a grace suitable to the character, and peculiar to the person represented.

He lived in great esteem and reputation; in wealth and splendor, far surpassing any of his predecessors. He spent the latter part of his life at Whitton, near Hampton-court; where he built a handsome house, and furnished it elegantly.

Sir

Sir GODFREY KNELLER was, by the university of Oxford, presented with the degree of doctor of the civil law. He was also gentleman of the privy-chamber to king William, to queen Anne, and to king George I. (who created him a baronet); was deputy-lieutenant of the county of Middlesex, and in the commission of the peace for that and other counties. He died Oct. 27, 1723, and was buried at Whitton. A monument by Rysbrach was erected for him in Westminster-Abby, with a flattering epitaph by Pope. Several curious instances of his vanity are well known: the most remarkable, perhaps, was his saying, "that if he had been present at the creation of the world, he thought he could have done some things better."

*Among his pictures in public places, are the following:*

King William on a white horse, at Hampton-court.

The celebrated beauties of his time, there also.

The king of Spain, afterwards emperor, at Windsor.

A Chinese convert, there; a whole length.

The duke of Gloucester, at the lower house, there.

King George at Guildhall, London.

Dr. Wallis, and his own picture, at Oxford.

His own staircase at Whitton, most part of it by himself, the rest by LA GUERRE.

A family-piece for the duke of Buckingham.

Queen Ann and the duke of Gloucester.

The Kit-cat Club, at Mr. Tonson's seat at Barn-Elms.

Sir Isaac Newton, and Lady Mary Wortley Montague.

AUTUMN

## A U T U M N

IS that joyful season which rewards the labourer's toil, and gratifies the husbandman's expectation. Whatever contributes to the support or comfort of life, is the product of AUTUMN. It is true her liberality may be abused, and what she offers as necessary, or useful, may become the means of intemperance and riot.

The inebriety of BACCHUS often represents this plentiful season; we have rather chosen to exhibit as equally characteristic, and more becoming, a cheerful CERES; her head crowned with corn, indicating the abundance of that fruitful grain, whose culture has been the chief object of attention and care; and, not to omit the exhilarating draught, whose utility in its proper place is universally admitted, a YOUNG SYLVAN replenishes her bowl; his head surrounded with vine leaves, and the satisfaction apparent in his countenance, plainly express his happiness in this office.

If SPRING, by her advancing attitude, indicated the approaching seasons of the year; AUTUMN, by her retiring position, expresses its decline. The vegetable world loses its leafy honours, and prepares for a dreary state of apparent barrenness; the enlivening breeze, the animating ray, the fervid sun, cease; the glories of the year diminish: but we have the satisfaction to know that this vicissitude is profitable, as well as necessary.

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*Autumn.*

*London, Published Feb'y 1785. by H. Goldney N° 13 Paternoster Row.*



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## M I S C E L L A N I E S.

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THE month of April is regularly distinguished among artists, by that EXHIBITION of their respective performances, which annually attracts the attention of the public.

It is a task not without its difficulties to discuss this subject; but as our intention is not to raise one artist by depreciating another, or to serve the purpose of party of any kind, or in any instance, we shall steer clear of many disagreeable circumstances which the critics of the day are involved in. Nor is it our design to publish our remarks on the performances this year exhibited, *individually*, but rather as considered in a mass of merit or demerit, compared with foregoing collections of the same kind: for though our town readers and correspondents might receive pleasure or improvement from such observations, yet our friends in the country would have no small reason to think themselves *tantalized*, by descriptions of beauties *they* could not behold, or technical criticisms from which they could reap no profit.

It is no uncommon situation of many valuable talents to be concealed from that protection and applause their merit deserves, till some happy occurrence introduces them to public notice, and esteem: Some sudden ray of light breaks into their obscurity, and discovers excellence which might otherwise have been forgotten in oblivion.

What was the situation of many meritorious artists thirty years ago? or of art in general, in consequence

of the insignificance (to say no worse) of its professors? Not that men of talents were unnoticed or unrespected among themselves, but that they were unknown or disregarded (too much at least) by their employers. At that time the artists of Britain seemed few in number, and among them, only here and there a master of repute. These, however, held assemblies at stated periods, and supported by subscription among themselves, a private academy in St. Martin's-lane, (in which seminary, by the bye, most of our present professors of eminence received the earlier principles of their education) and by much diligence maintained a freedom from that vassalage, wherein those not fortunate enough to rise to public notice, were enthralled by picture dealers; a set of gentry much resorted to by whoever wished to furnish themselves with the productions of art. With what spirit could an artist engage in his work, when he was well persuaded the emolument and reputation arising from it would accrue to another, and himself only enjoy (if he could be said to enjoy) the scanty pittance allowed him by a trader whose principle was to purchase as cheap as possible? Imagination might soar in vain; its exertions were repressed by attention to necessities. The chilling blasts of humble mediocrity, if not of absolute penury, constricted the liberal flow of genius,

“ And froze the genial current of the soul.”

In this confined situation, it was extremely natural their thoughts and discourses, whenever they met together, should turn on the subject of their difficulties; mutual complaints excited wishes and projects, for the removal of those impediments which surrounded them.

In these conversations the method most generally proposed, was the establishment of a public academy, as the most likely mean to attract public attention: but however desirable such an institution might be deemed, it seemed attended with so many difficulties, as proved an effectual bar to its success; and, therefore, after some fruitless attempts to procure assistance from those who were esteemed patrons of the arts, the design was dropped.

This is not a place for exclamations of sorrow that any useful design should be dropped, nor for examining wherefore the patrons of art refrained from promoting a scheme whose establishment offered no small gratification to their taste, nor for investigating those principles of British liberty, which, however invaluable in general, were found on this occasion not a little unwieldy. But we cannot refrain from blaming that haughtiness of self-opinion, which prevented artists from a modest estimate of their own worth; insomuch that when the list of *superiors* to this institution was formed, ALL appeared as directors, or professors, or officers of some kind or other, and there were left NO FELLOWS to form the body of the society! This circumstance (according to information we have received) contributed greatly to annihilate the proposed establishment.

Accident has often produced what the utmost efforts of industry have failed to accomplish; and something of the same kind seems to have happened here. Liberty has ever been considered as the friend of the arts; it is natural, therefore, for Artists to revere the memory of the assertors and champions of freedom, particularly

those of our own country. Actuated by this principle, the artists had an annual meeting at the Foundling Hospital, to commemorate the landing of King WILLIAM. To that hospital several of their body had made donations in painting, sculpture, &c. which being accessible to the public, contributed to make those artists more generally known than others. From this circumstance occasion was taken to suggest, that if these artists found so much benefit resulting from the inspection of their performances, it was probable, others would be equal gainers in the public opinion, could they enjoy a similar advantage. This idea was no sooner proposed, than it was assented to, and approved, and a public exhibition was accordingly resolved on. The committee who were the proposers of the plan, received directions to issue proper notices of this intention; and many ingenious works were exposed to public view, April 21, 1760, in the great room belonging to the Society of Arts, Manufactures, and Commerce, in the Strand.

The success of this undertaking was equal to the most sanguine wishes of its institutors; the public were pleased, the artists applauded; those already known extended their reputation; those hitherto concealed, became the immediate acquaintance of the public.

The collection consisted of one hundred and thirty performances. Forty-two painters who contributed to this assemblage, and about thirty professors of other branches, composed the whole of those engaged in this attempt. Most of the artists are now known only by *name*: scarce any remain but REYNOLDS, CATTON, PAUL SANDBY, THOMPSON, and Miss MOSER, among  
the

the painters; STRANGE and WOOLLETT, among the engravers; and two or three sculptors.

Now opened a new and pleasing prospect to the artists; had any one merit, he prepared to shew it; or if sensible of his deficiency, he exerted his utmost abilities to attain a level with those in whose applause the public were loudest. If one, whom he supposed his equal, appeared to excel him, his vigorous endeavours regained his place. Connoisseurs, and picture-dealers, no longer bore their former sway in raising, or in ruining an artist's reputation, and fortune; their interference was discarded: the public sought after those masters whose labours had most interested their regard. A visible improvement in every department of art, was the consequence of this encouragement; and each succeeding exhibition demonstrated the talents of British artists, and their grateful returns to the fostering care of a discerning public.

But beside the advancement of art, the exhibition was of no small service by its profits to those widows and families of deceased artists, whose situations required pecuniary assistance. And though this circumstance may have been too much overlooked of late, yet as it is in itself honourable to render service to our fellow-mortals in general, so we may reasonably suppose, the public were not insensible to the pleasure of contributing to this part of the institution.

Whether this benevolence is extended as it might be, we forbear to examine, and likewise whether those have fulfilled their engagements, who once promised to exert themselves, "to call forth that modest merit to the  
" eye

“ eye of the public, which otherwise must have languished in obscurity; and, that those whose abilities and attainments might justly raise them to distinction, should have an opportunity offered them of shewing their claim to it.”

The second exhibition contained two hundred and twenty-nine subjects. Removed to Spring-Gardens great room, where the Exhibitions continued many years.

Admission was *gratis* to the first exhibition, to whoever had a catalogue, which was sold for six-pence; but, by persons lending to friends, &c. no little inconvenience was experienced. To the second exhibition catalogues were one shilling.

It is pleasant to review the language of those who were now advancing rapidly in public favor, and this was the tenor of it, 1762. “ An exhibition of the works of art, being a spectacle new in this kingdom, has raised various opinions and conjectures among those who are unacquainted with the practice in foreign nations. Those who set out their performances to general view, have been too often considered as rivals of each other; as men actuated if not by avarice, at least by vanity, and contending for superiority of fame, though not for a pecuniary prize.

“ It cannot be denied or doubted, that all who offer themselves to criticism are desirous of praise; this desire is not only innocent but virtuous, while it is undebased by artifice and unpolluted by envy; and of envy or artifice those men can never be accused, who, already enjoying all the honors and profits of their profession, are content to stand candidates for public

“ public notice, with genius yet unexperienced, and  
 “ diligence yet unrewarded : who, without any hope of  
 “ increasing their own reputation or interest, expose  
 “ their names and their works, only that they may fur-  
 “ nish an opportunity of appearance to the young, the  
 “ diffident, and the neglected.

“ The purpose of this exhibition is not to enrich the  
 “ artists, but to advance the art ; the eminent are not  
 “ flattered with preference, nor the obscure insulted  
 “ with contempt ; whoever hopes to deserve public fa-  
 “ vor, is here invited to display his merit.

“ Of the price put on this exhibition some account  
 “ may be demanded. Whoever sets his work to be  
 “ shewn, naturally desires a multitude of spectators, but  
 “ his desire defeats its own end, when spectators assem-  
 “ ble in such numbers as to obstruct one another.  
 “ Though we are far from wishing to diminish the plea-  
 “ sures, or depreciate the sentiments of any class of  
 “ the community, we know, however, what every  
 “ one knows, that all cannot be judges or purchasers of  
 “ works of art ; yet we have already found by experi-  
 “ ence that all are desirous to see an exhibition. When  
 “ the terms of admission were low, our room was  
 “ thronged with such multitudes as made access dan-  
 “ gerous, and frightened away those whose approba-  
 “ tion was most desired.

“ Yet, because it is seldom believed that money is  
 “ got but for the love of money, we shall tell the use  
 “ which we intend to make of our expected profits.

“ Many artists of great abilities are unable to sell  
 “ their works for their due price ; to remove this in-  
 “ convenience

“convenience, an annual sale will be appointed, to  
 “which every man may send his works, and send them  
 “if he will without his name. These works will be  
 “reviewed by the committee that conduct the exhibi-  
 “tion; a price will be secretly set to every piece, and  
 “registered by the secretary. If the piece exposed is  
 “sold for more, the whole price shall be the artist’s;  
 “but if the purchasers value it at less than the commit-  
 “tee, the artist shall be paid the deficiency from the  
 “profits of the exhibition.”

Happy had it been if the moderation of these senti-  
 ments had deeply impressed those under whose direc-  
 tion they were communicated to the public! the com-  
 monwealth of arts might then have flourished beyond  
 the utmost expectations of its friends; beyond the abi-  
 lities of despotic combinations. As to the plan of sel-  
 ling, &c. it was tried, but soon quitted, the chief bene-  
 fit falling to the share of Messrs. LANGFORDS.

When a charter was obtained, and their majesties  
 and the royal family honored the exhibitions with their  
 presence, the arts and artists seemed at their zenith of  
 reputation. We wish to draw a veil over subsequent  
 transactions, which it would be useless and mortifying  
 to repeat; let others learn a lesson of moderation and  
 equity, of the evils of pride and dissension, from those  
 schisms which have ruined the arts among us. We  
 shall only add, that contrary to what has been asserted,  
 a great personage acted with much candour and cir-  
 cumspection in the business alluded to. It is not com-  
 monly known, that a correspondence passed between  
 Mr. K. and Sir W. C. the whole of which was submit-  
 ted

ted to royal inspection, and which would have had its desired effect in Sir W.'s conversion, but for manœuvres which it would be in vain to mention.

Exhibitions have contributed greatly to the cultivation of a national taste among us, which is apparent, from our improvements on former productions, and in the *spread* of judgment, and attention to the arts among genteel society. They have also, by presenting to public view a variety of subjects, contributed to promote studies connected with such information: it is not so general an inquiry, *what subject is it?* as it used to be. It must however be confessed, that in this respect, the mode of composing our Catalogues is extremely deficient; if a short view, or analysis of the subject were subjoined where requisite, it would often facilitate the Spectator's recollection.

What prevents a similar entertainment being offered to the public in other principal cities? why should the metropolis monopolize this advantage? Surely, there are, or might soon be, Artists enough in BRISTOL, YORK, &c. &c. and in the adjacent countries, to furnish a handsome collection of performances worthy public attention, which might spread a superior taste, discover latent genius, excite laudable emulation, both honorary, and professional, and contribute to the elegancies of human life! So happy would it make the editor of this work to find the hint adopted, that he would cheerfully contribute his mite of merit to such an undertaking, as no doubt would many others resident even in London.

We have had occasion to foretel more than one separation from among the artists who compose the Royal Academy; some secessions have actually happened, others yet continue *in petto*.

We understand that the late conflagration at Spring Gardens, was a disappointment to a certain Painter whose un-in-one-breath-utterable opinion of his own abilities, is *seconded* by no other opinion that ever came to our knowledge.

Mr. BARRY's magnificent work is not to be open to public inspection this year. It is almost finished, but we postpone our remarks, till the appearance of that account of it, which the Society of Arts, &c. intend to give (and which is at press among their Transactions) when we shall not fail to do that Artist every Justice.

It was not a hasty opinion formed at the moment, but our settled judgment, which we submitted to the public in few words, when we said "The merit of WRIGHT cannot be too highly applauded." This ingenious Artist has given additional evidence of the propriety of our judgment, in a separate exhibition at late LANGFORD's Room in Covent Garden. On which we presume to offer a few observations.

Mr. W. has, with much modesty, chosen from MASON's Translation of FRESNOY's Poem on the "Art of Painting" the following lines, which we are sorry to see him adopt; sorry that bodily indispositions should add the present instance, to a list already too numerous, of invalids through extreme application to technical pursuits.

...

All

All have their brilliant moments, when alone  
 They paint, as if some star propitious shone;  
 Yet then, e'en then the hand but ill conveys  
 The bolder grace, that in the fancy plays.  
 Hence, candid critics, this sad truth confess,  
 Accept what least is bad, and deem it best;  
 Lament the soul in error's thralldom held,  
 Compare life's span with art's extensive field;  
 Know that ere perfect taste matures the mind,  
 Or perfect practice to that taste be join'd,  
 Comes age, comes sickness, comes contracting pain,  
 And chills the warmth of youth in every vein.

Mr. W.'s performances consist of select and striking effects of peculiar lights, moon-light, fire-light, &c. the whole assemblage is twenty-four pictures, only one of which has been introduced to the public before. If he could have procured his already exhibited works, it would have added much to the dignity of his collection, and would have rendered it matchless.

Will Mr. W. excuse us, if we presume to censure the idea of companionizing *The Lady in Milton's Comus* (No. I.) with *The Widow of an American Indian Chief watching the arms of her deceased Husband* (No. II.) We confess in real life many companions are contrasts to each other, and we are sorry for it; but the plan on which we wish to see pictures paired (as well as couples) is rather that of similarity as to principal circumstances. There is surely a total unlikeness between the Anglo-Grecian beauties of *Comus*, and a custom of American Indians. Who would think of setting "Sweet Echo" to the music of the war-whoop? Not less erroneous (in our judgment) is Mr.

W.'s calling these pictures *companions* because painted on the same sized cloths. They have both merit; the American is most striking.

(No. III.) *William and Margaret*, from the well-known ballad. This subject is a lamp-light. Here we inquire, is it supposable William always burnt a lamp? Would not its absence have contributed to that obscurity, uncertainty, and gloom, which should envelope the subject, and which equally assists the sublime in Painting and Poetry? The opinion of the author of the book of Job is in our favour, in that justly admired passage selected by Mr. BURKE, "Now a thing was *secretly* brought to me, mine ear received a *little* thereof — a spirit passed before my face—It stood still, but *I could not discern* its form"; yet says the speaker, "an Image (an appearance, however indistinct) was before mine eyes, who, after a pause of silence, spake &c." And now if the appearance of a spirit, assuming a visible form, be supernatural; why may not the introduction of a proper quantity of light (attendant on the spirit) to compose the picture, be accounted for by that suggestion? The lamp in this picture burns *blue*, but does not impart sufficient *blueness* to the objects around.

(No. IV.) *View of the Cascade of Terni*.

In the language of an enraptured connoisseur, a devilish-fine picture.

(VIII. IX.) *The Happy Meeting of HERO and LEANDER*, after his swimming across the Hellespont in a tranquil night; and, as a companion, *The Storm in which LEANDER was drowned*,

These

These are proper Companions : our censure on that head here ceases.

There are few articles of greater consequence to a painter, than a judicious use of the *liberties*. If we mistake not, the storm *extinguished* the torch of Hero, yet Mr. W. has represented her holding it, and takes occasion from its light, to introduce a great effect. How far is this right? Does not the story say, Leander was lost because *undirected* by the light of the torch? Yet we applaud the effect produced by it: Our eyes shall rule our opinion. Let Mr. W. however prepare himself, for what raillery may ensue from those who recollect Shakspeare's account of the matter: "Leander being *taken with the cramp*, was drowned, and the foolish chroniclers of that age found it was Hero of Sestos."

(No. XIII.) *The origin of Design.*

(No. XIV.) *Penelope unravelling her web.*

Two lamp-lights containing much merit.

We have seldom been better pleased, than by the little picture (No. XV.) *a distant view of Vesuvius* (in eruption): the Moon-light effect brought forward, and the fire kept at a distance, are happily managed.

Mr. W. has with the utmost propriety availed himself of the Defence of Gibraltar, to exercise his talents in his own way. We have had many representations of this event, in almost all degrees between bad and good. Shall we say their more early appearance prevented this picture from being *bespoke*? We rather wish to think so, than to suppose Mr. W.'s merit on the subject *could* be overlooked; or that no one thought of employing the only Artist capable

of

of defending Gibraltar *upon canvas* as it should be. This picture is marked for sale; may some noble purchaser soon erase the *Star*.

(No. XXIV.\*) *A View of Gibraltar during the destruction of the Spanish Floating Batteries, on the 13th of September, 1782.*

"It may be proper to inform the spectator, that the painter's original plan was to execute two pictures, as companions to each other, on this event so glorious to our country. In the first (which is now exhibited) he has endeavoured to represent an extensive view of the scenery combined with the action. In the second (which he hopes to finish hereafter) he proposes to make the action his principal object, and delineate the particulars of it more distinctly."

Our Artist-friends at a distance will be pleased to be informed somewhat of this gentleman's *manual* management. When Mr. W. was at Rome, the painters of that place wondered at his pictures, and among other things inquired how he so exactly imitated the mortar, &c. on old walls? "It is beyond the power of *our pencils*." True; Mr. W. uses an old palette-knife perfectly pliable, and *trowels* on his colour. He produces the lights on waves, not by painting them as lights, but by glazing a ground of colour proper for those lights, with a coat of colour proper for the unenlightened parts; then while wet, drawing, as it were, with the utmost freedom by means of a pencil-stick, the lights upon the shades. An ingenious method, in the application of which he is very dexterous.

It was with no little foresight, Sir W. C. when building the exhibition room of the Royal Academy, contrived so many corners, and introduced such variety of lights, both true and false, as that room contains. It has indeed been complained of by some persons not in the secret, but its convenience and application is now too evident to be denied. Yet, after all, what service to the arts, or entertainment to the public, can be derived from exposing a *number* of pictures, whose small share of merit should have precluded their appearance? Let *quality*, not quantity, ever be the criterion of the state of art.

The present exhibition contains numerically an unusual collection of subjects: but with regret we give it as our opinion, very few excellent performances. We see no improvement, no advance to perfection, no *general* progress, among those who are to succeed our present ARTISTS of deserved fame. In proof of this position, we shall divide our remarks into those on established names; and, those on rising pretensions; by which method a clear idea (we hope) of the present state of arts may be acquired.

#### SIR JOSHUA REYNOLDS

Is an artist whose works we have so often admired, that we are somewhat over-forward to applaud him. We see in all his productions, the man of science, skill, and observation; the guidance of an eye which looks sharply about him, and which having been accustomed to investigate appearances to their origin, to trace effects to their causes, and to reduce combination to its principles, has acquired a learning and facility highly to be commended. But Sir J. does  
not

not expect every picture he paints, should be deemed fit to exhibit: not by choice but by necessity, does he contribute *sixteen* pictures to the catalogue; the true character of some of which might be justly expressed by saying, they exclude worse.

His *portrait of his R. H. the P. of Wales*, (No. 155) has been taken pains with, and is in his best manner: an excellent picture!

No. 173. *Portraits of a nobleman's three children*, is a very agreeable picture. His whole-lengths have no small share of merit: which is more than we can say of some of his half-lengths. On the whole, though Sir J. is certainly PRESIDENT, yet is it rather owing to the mediocrity of his antagonists this year, than to his own superior, or more excellent exertions.

#### BENJAMIN WEST, R. A.

Has only two pictures this year on which we shall criticise; landscapes not being his professed department.

No. 153. *St. Peter's first sermon after being filled with the Holy Ghost*, for his M.'s chapel at Windsor.

It has long been our opinion, that a very extensive course of studies is necessary to artists in general; but to those who choose history painting as their province, it is indispensable. The subject of this picture requires a principal station for PETER, and he has it; good.—But if the words of the text had said, the other apostles stood behind him like so many statues, yet a painter who should give them *some* expressive motion, would stand excused in the opinion of every judge. What shall we say then, to an artist, who, when left at liberty to insert such probable occurrences,

rences as he thought proper, should make half a Core Apostles, though equally inspired with Peter, mute as fishes. Is it not more likely that the foreigners heard each apostle speaking *their* native dialect, (probably the number of languages might be about ten or eleven, though fourteen or fifteen countries are named) than that while PETER spake Judean, or Syriac\*, each country should hear in its own language, the words of *his* discourse? Where on this idea is the possibility of the supposed *babbling*, and jargon, imputed to new wine? Is it credible that no other apostle preached at that time? were they all idle? inspired in vain? Pray Mr. W. think again on this subject. What would our readers, especially our female, and maternal readers say, should we tell them, that, in the midst of a numerous throng, Mr. W. has represented several women lying on the ground, and several children sprawling about them? We are sure no English concourse, consisting of 3000 persons (not to include those unconverted) could possibly admit such a circumstance. It is unnatural; unless Mr. W. can prove that ease and safety accompany a tumultuated assembly.

To criticise *colouring*, &c. would be useless to most of our friends: we wish we could commend this picture in that respect; it wants (as does the following) some of WRIGHT.

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\* Tongues or languages (in the plural) are mentioned expressly; but PETER's address is only to the *Jerusalem* Jews; for how did the foreigners crucify, &c.

No. 219. *The Lord's Supper*, for Windsor chapel.

If we grant, for the sake of decoration, that the scene of this subject had pillars, curtains, &c. (which we believe were seldom bestowed on upper rooms) yet we can by no means admit JUDAS to a place in this composition: it appears to us contrary to the express words, which say "having received the sop, (*i. e.* of the foregoing supper) he went out;" *after* his going out was instituted the Eucharist. It is to no purpose to say, that painters in general retain him: Is it just or probable? if not, let genuine artists think for themselves, and, especially in treating sacred story, be resolute in what is right and decorous. This is not one of Mr. W.'s worst compositions, had he made his apostles more attentive to what was going forward, and consulted probability and costume in seating them, &c.

Mons. DE LOUTHERBOURG, R. A.

Has done his utmost, to create if possible a variety in this assemblage; which, after every contrivance, is yet overloaded with portraits: a Golgotha; a Place of Sculls. And what shall we say of this gentleman's works? They are most of them so flight, as scarcely to require remarks: some are good, some so, so.

No. 63, *A seaport in the Levant* is, by the figures, rendered as agreeable as any, and may give occasion for a remark, how necessary skill in managing figures, is, to a landscape painter, though too too much neglected.

If any proof that Mr. de L. is a *mannerist* were wanting, we might appeal to almost every occasion on which he has English figures to introduce; his Englishmen look like *transplanted* Frenchmen. In general this artist conducts the sight of his pieces with skill; but

but, in point of colouring we wish to remark, that *oneness* of colour, and harmony of colours, are two distinct principles: some of Mr. de L.'s pictures suggest the idea of the former, but are void of that variety of tones, &c. necessary to the latter. If the country delineated even in VIEWS, is barren in this respect, we need not to say, genius may render it fertile.

JOHN SINGLETON COPLEY, R. A.

This artist exhibits portraits of three of the younger princesses, in a picture which has merit in parts; as it were by fits; but which on the whole has too many *equivalents* in its composition. Unwilling that any leaf of the vine which hangs around, or any flower that blows should have reason to complain, the artist has paid them every attention. Has he thereby exalted the merit of his picture?

We are very glad to see a commendable picture of COSWAY's. *A portrait of an old gentleman*, has not the usual *affectation* of this performer.

REV. WILLIAM PETERS, R. A.

Still possesses his former merit; the *ripeness* of this master's colouring is heightened (which it does not require) by the coldness of most of the pictures in the room. We are glad to see the spirit of his works; but should still more admire them, had his portraits less pomposity.

We are happy amid the crowd of portraits, to meet with any thing that looks like historical talents: we shall therefore praise Mr. RIGAUD, R. A. whose productions have no little merit. We praise them—

not, as subjects, but that we suppose is not his fault. Did it originate with the artist, we would remonstrate, that the intemperance of NOAH is, equally with LOT's criminality, improper for the canvas. Much may be said, relative to the true ideas connected with those stories, which not being commonly adverted to, or popularly understood, should forbid such selections from sacred writ. We think his admission-picture of *Sampson bursting his bands*, in many respects admirable; but to explain the *matchless* effect of his strength, somewhat greater notice should have been taken of his bands, since the stronger and more numerous they appear, the greater is our conception of the force which destroyed them.

His two little pictures are not ANGELICAS.

We shall commence our remarks on those undignified with the redoubtable letters R. A. by advising MARIA COSWAY, that every poetical personification will not coincide with the powers of the pencil. If this artist means her "DELUGE," as a proof of this doctrine, she has done well to exhibit it; if not, we should have been glad to have seen this picture explained to common capacities, though it had taken a whole page.

The arts speak to the EYE; to render their productions intelligible, not to say popular, they should exhibit what the eye may be supposed acquainted with. To represent NEPTUNE and TRITONS is an advance into the ideal; but to personify the DELUGE seems labour lost. Attitudes unthought of, are attitudes not very natural: to repeat somewhat of what *may* have been composed by a foregoing artist, is at least as pardonable, as to set figures in such postures as stamp them. This remark applies to her smaller histories.

Mr.

Mr. WEBBER exhibits a number of landscapes, views of various parts taken in Capt. COOK's last voyage. These have much merit, besides being as we are informed valuable for local truth. His figures might be improved.

Mr. HODGES's *views in East India*, may be just for aught we know, but do not meet our conceptions of that country.

We can say nothing to imagination run mad. "Do you note us," Mr. FUSELI?

We have always considered OPIE as a genuine genius; to have been taken from a sand-pit, or thereabouts, and to paint, when aged under twenty, whole length pictures, may well be thought to justify our opinion. Take care of becoming a *mannerist*. Nature; nature, but *liberally* not *literally* attended to.

We shall now descend from these upper regions, but first think proper to say, that unquestionably there are many good pictures in oil (and in *miniature* too, but unwilling to offend the ladies, who seemed to admire them, we noticed chiefly those of SHELLY, NIXON, and SHIRREFF) but, in general we venture to say, the majority are with much propriety placed below, or above, the *point of sight*.

We observe that by affectation of delicacy, or through unfortunate subjects, our artists paint flesh as though it had no *blood*. The ruddy beams of health are scarce traceable in the countenance, and as to hands and arms, &c. they are for the most part *evidently* copied from plaster. Hence they produce cold, chilly pictures, void of animation; such as, should the painter place himself behind them for months, he would have no opportunity of making a reply to any question put to his picture.

SCULP-

## S C U L P T U R E S.

MR. BACON, R. A. has furnished a very pretty piece of sculpture; this artist stands justly foremost among our sculptors.

There are likewise monumental thoughts, by FLAXMAN and BANKS, not without merit: but, what we more particularly noticed, were *Venus introducing Helen to Paris*, by SPILLER, and *Ixion*, by PROCTOR. The first (besides its merit) because it was the attempt for the prize-medal (gold), and our opinion is, that, in order to inform the public what rising abilities are coming forward, the prize performances should regularly have places in the exhibition. This piece lost the prize: if the loser has so much merit, the winner might with the utmost propriety have requested the public attention: or, if the connections of a victor, not his merit, were rumoured to have gained him the prize, how could he better refute the idea, than by exhibiting his performance? The same remark applies to the pictures; let the public judge of the competitors, not only occasionally, but regularly.

MR. PROCTOR, we understand, was formerly clerk to a merchant in the city, but being led by his genius to amuse himself with design, has gradually advanced his abilities to the production of a model, which would not disgrace the best of our sculptors. Let him have his ample share of applause.

The drawings, HISTORICAL or ARCHITECTURAL, are not very important.

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On the whole, our opinion is, that far too many subjects are but indifferent, to call this a good exhibition. We are happy to think, it by no means describes the state of the arts; that can only be known by combining the powers of GAINSBOROUGH, WRIGHT, CIPRIANI, DANCE, ROMNEY, GILPIN, MARLOW, &c. &c. to those of the present exhibitors; such a coalition is "a consummation devoutly to be wished!"

We are not a little pleased to observe, that sculpture has found a friend among the ladies, in the Hon. Mrs. DAMER: that many ladies have done honour to the crayon, and pencil, is notorious; far be it from us to refuse our applause to the execution of this lady-artist's models and marbles.

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The remarks which seemed generally agreed to, as just, by the company in the rooms, were, that the superabundance of very moderately executed portraits, indicated a decline of either spirit, or skill among the artists. If no attempts beyond mere copying are endeavoured at, the mere copier will fail even in that pursuit. This observation should prompt those who wish to excel, to enlarge their ideas, and extend their studies; assured, that whoever can perform, though not exquisitely, in a superior department, will find his advantage in treating inferior subjects with greater *command*. We therefore think Mr. SHELLEY has done well, to paint history in miniature; though unusual, we see no prohibition of such attempts.

If

If we were to judge of the rising artists from their drawings, we should think them very inattentive to the precepts of their instructors; some are wild, almost inclined to madness, but the generality, very flat and ill-composed. There are one or two by engravers, but no prints; for since that branch of the arts is considered as void of merit, and its professors can never rise to be ACADEMICIANS, since they have been termed mere bricklayers who build houses from the designs of others, without understanding them; we are not surprised, those masters whom the public *suppose* to have merit, should resent the indignity by their absence.

O! for a liberal, a public spirit, which should reward *merit*, not men; which by healing breaches, by soothing the offended, by concord, by affection, by esteem, should attract, and unite, as it were, in one resplendent focus, the merit and abilities of BRITISH ARTISTS!

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\*\*\* Our Readers will excuse the delay of the COMPENDIUM of COLOURS; the temporary nature of the present subject, and our desire to convey early information, will not only entitle us to pardon, but we hope to applause.

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## MISCELLANIES.

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TO THE EDITOR OF  
THE ARTISTS REPOSITORY.

S I R.

I DOUBT not but your readers have received much pleasure from those remarks you have communicated on the productions of our present artists ; but as I observe you have only hinted at certain exhibitors, I beg leave to offer you some intelligence on the subject.

In the first place, Mr. CARTER has requested the attention of the public to a collection of his works, in number thirty-five ; “ *all painted without commission.*”

No I. *Siege of Gibraltar.* “ With great deference “ he submits, that if the present scene is considered “ as to picturesque effect, there cannot in nature be “ found more *beautiful* and romantic shapes ; the hills, “ the dale, the water, smoke, and fire, as well as the “ rock and buildings, are ALL the eye looks for ! &c.” What pity Mr. WRIGHT had not served an apprenticeship to this GREAT master — of speechification !

No. II. *The Princess Royal, &c, worshipping the Graces.* “ He was here to consider of a *tout ensemble*, and a thousand other difficulties, that his *want of penetration* led “ him to overlook : for the *same reason* he is obliged to “ decline going on with the companion.”

No. III. *Immortality of Garrick*. "This picture was  
 "in last exhibition (at Somerset House), but was placed  
 "in the lobby, so *high* above the eye, it was impossible  
 "to distinguish one portrait from another : heads as large  
 "as life were placed *under* it."

No. IV. *Death of Cook*. "This picture was *sent* last  
 "year to the exhibition ; it was not admitted, and lay in  
 "the *lumber room* at Somerset House, for upwards of a  
 "month."

To what shall we attribute this difference of opinion  
 between Mr. C. and the R. A. ? Not to any defect of  
*his* natural optics, for thus saith he of himself,

No. VIII. *Shenstone's school*. "The author was so  
 "captivated with the description of this school, that  
 "he scarce ever *lost sight* of it for upwards of *four years*,  
 "although in that time he travelled *many thousand* miles.  
 "He was therefore induced to paint it, that his thoughts  
 "might be at *liberty* to embrace other subjects."

Sir JOSHUA has told us, it is a bad quality in a painter,  
 to be too good a speaker ; Mr. C. thinks otherwise ;  
 I have therefore made him review himself, for I consider  
 both his phraseology and ideas, as *superlative*. If he asks  
 my opinion of his exhibition, I will likewise ask him,  
 what thought the author of the following epitaph ?

Here lies \* \* \* \* \*

*Whose virtues and vices bore no proportion !*

It is fit the public should be informed, that how greatly  
 soever the R. A. may be censured for supposed partiality,  
 they are not totally blind ; they can distinguish between  
 merit, and affectation of it ; and are not ignorant that

that there are *quacks*, in the arts, as well as in other professions.

Give me leave, Sir, to acquaint you, that although Mr. Rossi has not exhibited the model which won the prize from Mr. SPILLER, he has contributed a subject much to be applauded, and even deemed by the Academy *worthy* their purchase.

It has been said, that exhibitions have contributed to raise too great a *number* of artists, for all of them (or the majority) to succeed, either in their professional merit, or in the means of support equal to their ideal rank: would not the establishment of similar institutions in the country towns, excite a yet greater number to become artists, whose labours should rather be directed to the plough, or the loom? I confess as a person whose time is of small value to the community, and whose fortune is fixed, I think no harm in speculating a little on the arts myself, but the circumstances of all are not so easy.

I think you might without vanity have informed the public, that as his R. H. the P. of Wales honoured the Academicians *this* year with his presence at dinner; the exhibition did not open till April 27, (instead of 24) to write, print and publish with so much rapidity, may claim no small indulgence, and applause.

Yours, &c.

May 20, 1785.

N. N.

Should you not have noticed FARRINGTON, HOPNER, and ELMER? Mr. PROCTOR has obtained the prize as a painter, and is yet young.

The majority of Academicians are absent; a circumstance *never known before*.

**SIR ANTHONY VAN DYCK** was born at Antwerp, anno 1599 : and gave such early proofs of most excellent endowments, that it is said **RUBENS** (his master), to divert him from histories, used to commend his talent in portraits, and kept him continually employed in business of that nature, so that he resolved at last to make it his principal study; and for improvement went to Venice, where he attained the beautiful colouring of **TITIAN**, **PAULO VERONESE**, &c. And after a few years spent in Rome, Genoa, and Sicily, returned home to Flanders, with a manner of painting, so noble, natural, and easy, that **TITIAN** was hardly his superior, and no other master equal to him for portraits. He came to England, soon after **RUBENS** had left it, and entered in the service of King **Charles I.** who conceived great esteem for his works; honoured him with knighthood; presented him with his own picture, set with diamonds; assigned him a considerable pension; sat very often to him, and was followed by most of the nobility and principal gentry of the kingdom. He was a person low of stature, but well proportioned: very handsome, modest, generous, and obliging; a great encourager of all who excelled in any art or science. He married one of the fairest ladies of the English court, daughter of Lord Ruthen Earl of Gowry, and lived answerable to her birth. His own appearance was very rich, his equipage magnificent, his retinue numerous, his table splendid; and so much frequented by people of the best quality of both sexes, that his apartments seemed rather the court of a prince, than the lodgings of a painter. He grew weary, towards the latter end of his life,

of



SIR ANTHONY VANDYCK.

*Portrait & History Painter.*



of the continual trouble that attended portrait painting; and being desirous of immortalizing his name by some more glorious undertaking, went to Paris; in hopes of being employed in the grand gallery of the Louvre: but not succeeding there, he returned, and proposed to the king (by his friend, Sir Kenelm Digby) to make cartoons for the Banqueting-House at Whitehall: the subjects of which were to have been—the institution of the order of the garter—the procession of the knights in their habits—with the ceremony of their instalment—and St. George's feast. But his demands of fourscore thousand pounds, being thought unreasonable, while the king was treating with him for a less sum, the gout, and other distempers, put an end to his life, anno 1641. He was interred in St. Paul's church.

An engraving in aqua-tinta from one of the sketches for the Banqueting-House, has been published within these two or three years.

His price for a half length was forty pounds; for a whole length sixty.

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It is true that public structures and pompous edifices, may display the estimation of polite arts in a nation; yet are such buildings not infrequently devoted to pursuits in which the bulk of that very nation are not only uninterested, but to which they have little or no inclination. We are therefore pleased to find that individuals whose knowledge places them in respectable situations, discover an acquaintance with the arts, whenever occasion admits. In a volume of entertaining discourses on various

rious subjects, Dr. PERCIVAL, of Manchester, has included a few observations, which we flatter ourselves will prove acceptable to our readers; and we rather select them, because professional books on the subject are more probably within the acquaintance of our friends; and because we watch with some attention that *spread* of knowledge to which we desire to contribute.

These essays are but short. Dr. P. will excuse our transcribing them.

#### ON THE

#### BEAUTIES OF NATURE.

“That sensibility to beauty, which, when cultivated and improved, we term taste, is universally diffused through the human species: And it is most uniform with respect to those objects, which, being out of our power, are not liable to variation, from accident, caprice, or fashion. The verdant lawn, the shady grove, the variegated landscape, the boundless ocean, and the starry firmament, are contemplated with pleasure by every attentive beholder. But the emotions of different spectators, though similar in kind, differ widely in degree: And to relish, with full delight, the enchanting scenes of nature, the mind must be uncorrupted by avarice, sensuality, or ambition; quick in her sensibilities; elevated in her sentiments: and devout in her affections. He, who possesses such exalted powers of perception and enjoyment, may almost say with the poet,

“I care not Fortune! what you me deny;

“You cannot rob me of free Nature’s grace:

“You

" You cannot shut the windows of the sky,  
 " Thro' which Aurora shews her bright'ning face ;  
 " You cannot bar my constant feet to trace  
 " The woods and lawns, by living stream, at eve :  
 " Let health my nerves and finer fibres brace,  
 " And I their toys to the great children leave :  
 " Of fancy, reason, virtue, nought can me bereave."

Thomson's Castle of Indolence.

" Perhaps such ardent enthusiasm may not be compatible with the necessary toils and active offices, which Providence has assigned to the generality of men. But there are none, to whom some portion of it may not prove advantageous ; and if it were cherished by each individual, in that degree which is consistent with the indispensable duties of his station, the felicity of human life would be considerably augmented. From this source, the refined and vivid pleasures of the imagination are almost entirely derived : And the elegant arts owe their choicest beauties to a taste for the contemplation of nature. Painting and sculpture are express imitations of visible objects : And where would be the charms of poetry, if divested of the imagery and embellishments, which she borrows from rural scenes ? Painters, statuaries, and poets, therefore, are always ambitious to acknowledge themselves the pupils of nature ; and as their skill increases, they grow more and more delighted with every view of the animal and vegetable world. But the pleasure resulting from admiration is transient ; and to cultivate taste, without regard to its influence on the passions and affections, " is to rear a tree for its blossoms, which is capable of yielding the richest, and most valuable fruit."

" A taste

"A taste for natural beauty is subservient to the highest purposes: And the cultivation of it not only refines and humanizes, but dignifies and exalts the affections. It elevates them to the admiration and love of that Being, who is the author of all that is fair, sublime, and good in the creation. Scepticism and irreligion are hardly compatible with the sensibility of heart, which arises from a just and lively relish of the wisdom, harmony, and order, subsisting in the world around us: And emotions of piety must spring up spontaneously in the bosom, that is in unison with all animated nature. Actuated by this divine inspiration, man finds a fane in every grove: and glowing with devout fervour, he joins his song to the universal chorus; or muses the praise of the Almighty, in more expressive silence. Thus they

"Whom nature's works can charm, with God himself  
 "Hold converse; grow familiar, day by day,  
 "With his conceptions; act upon his plan;  
 "And form to his, the relish of their souls."

Akenfide,

Such sentiments not only do honour to Dr. P. as a man of sensibility, and goodness of mind, but must be allowed as forcible reasons for cultivating an acquaintance with the arts: Instances of their abuse, thus contrasted, lose their application, and energy. Be it always remembered, that in the present state, every good has its attendant evil; happy the mind which possesses skill to discover and enjoy the good, and to avoid the misuse of polite and ornamental studies.

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## MISCELLANIES.

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**D**R. PERCIVAL told us, in his "Essay on the Beauties of Nature," that taste is universally diffused through the human species. In SECTION II. he says, "But though all mankind are endued with the principle or faculty of taste, it often lies almost entirely dormant, for want of cultivation. The savage Indian, wholly occupied in providing for the necessities of life, traverses the desert, and the flowery lawn, with equal indifference. Eager in the chase, he scarcely turns his eye, as he passes along, to contemplate the golden beams of the setting sun, reflected from the lake of Erie. Or if he quit his native wilds, in the summer season, to fish in the river Ohio, he sits in his canoe, inattentive to the awful cataract, and views the most splendid scene in the creation, with slight and transient emotions."

With the utmost deference, we beg leave to question the fact as here stated. We have been informed, that the Indians of America consider the stupendous cataracts of their country, with more than slight emotions; supposing them to be in a peculiar manner the residence of the GREAT Spirit. Such relations are not unfrequent in books of travels; and this idea seems established, by the Indian Prince, who, in the presence of CARVER, threw into the foaming surge his accoutrements, as well necessary, as ornamental; at the same time, praying for "a clear sky, a beaver-skin couch, and the shade of the great tree of peace." We rather adduce these remarks, because we

are of opinion, that the unusual beauties and combinations of nature or art affect the human mind very strongly: but when that mind has been accustomed to, and has acquired a familiarity with them, the effect so far ceases as scarcely to be discoverable. How often have we ourselves passed by St. Paul's church with indifference to its majesty? yet when the light of a considerable fire near it had, by its effects, created a novelty of aspect, the mind was at once struck with the dignity, and grandeur of that magnificent building. Undoubtedly similar occurrences have happened to others.

"Painting," says Dr. Percival, "occupies a wide field of similitude and association, displaying all those objects, which are known to us in nature, by diversity of figure, or the various shades of colour. Even motions and sounds may be expressed by this wonderful art. For, as they are accompanied, in many instances, with a certain configuration, or position of parts, the sign is readily adopted for the thing signified. And we see or hear upon the canvas, the horse *starting* aghast at the sudden view of the lion; the soldier *running* towards his dying general with the news of victory; the cock *crowing* at the denial of Peter; and the water-fall *dashing* against the rocks below.

"The energies of the arts are so powerful and multifarious, that they have, at command, all the emotions and passions of the soul. They may excite or restrain, kindle or extinguish passion, and thus, according to their application, become the instruments either of vice or of virtue. They are incident, likewise, to numberless adventitious associations, which, counteracting or diversifying

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fyng their natural and original tendency, may make them administer to vanity, ostentation, pride, envy, and jealousy. Such dispositions are sometimes found in the professors of these arts; and the display of them, in men of distinguished genius and merit, raises in our minds a painful struggle of discordant emotions."

"Whoever, therefore yields himself, implicitly, to the magic delusions of the fine arts, is in danger of having his judgment impaired, his heart corrupted, and his capacity destroyed for the ordinary duties and enjoyments of life.

To this source may be traced all the follies and extravagance of what is termed VERTU. Admiration stimulates the desire of possession, however immoderate the price; possession turns the admiration of the object to ourselves; and this is succeeded by a fond and absurd impatience to display a superiority over others, both in taste and property.

"What brought Sir Visto's ill-got wealth to waste?

"Some dæmon whisper'd, "Visto, have a taste,"

"Heaven visits with a taste the wealthy fool;

"And needs no rod, but Ripley with a rule.

"But it is further to be observed, that, as an acute relish for beauty, and a quick discernment of deformity are, in a certain proportion, necessarily connected together; the latter may become predominant, through pride, affectation, or too frequent indulgence. Whenever this happens, taste will prove the instrument of pain, and not of pleasure: and the fastidious feelings of disgust, so often

excited, will be transferred, from the works of human skill, to human life; rendering the temper petulant, morose, and selfish. But a perversion of the powers of the imagination is no argument against their proper culture, and well regulated application. For reason itself is liable to abuse; and philosophy and religion have been rendered subservient to scepticism and superstition."

The justice of these observations is too evident to any person, who has been conversant among *cognoscenti*; but perhaps, that overbearing petulance so justly condemned, is among the most certain signs of *affetation* of taste; rather than an attendant on judicious information. At least this we must say, that where any one acquainted with the difficulties which accompany the studies of art, discovers and scrutinizes blemishes not conspicuous, he is either sadly depraved in his manners, however accurate in his judgment; or one whose sensibility has been blunted, by what should have excited it; if indeed he ever possessed the principles of genuine taste at all.

The person of real taste will rather dwell on success, than on failure; on those parts which are good, rather than those faulty: and, for the sake of his own feelings, will more readily enjoy what is least bad, than investigate what is reprehensible; since that is to himself a source of painful sensations: and surely, by this disposition of mind, his temper will be very far from becoming "petulant, "morose, or selfish."





*Winter.*

*London, Publish'd March 1; 1785 by H. Goldney N<sup>o</sup> 15 Paternoster Row.*

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## EXPLANATION

OF THE FIGURE OF

### WINTER.

**T**HIS plate represents the effects of the season, principally by our care to guard against them; to moderate the severities of cold, we call in the assistance of fire; to shelter ourselves from the beating rain, and other inclemencies, we erect substantial habitations.

The former seasons were pleased with the open air; that is too bleak for WINTER; since even under security from the descending torrent, and guarded from constricting cold, she finds the convenience of warm and plentiful clothing, nor rejects an addition of fuel to the fire.

Shall we, as the seasons pass over us, learn a lesson of moderation in the conduct of our minds? Passions violent as the heats of SUMMER, are not less to be avoided, than those chill as the frosts of WINTER. Extremes are dangerous: Happy those who adopt the golden mean, and amidst the verdant treasures of SPRING, neglect not those blossoms which may produce the fairest fruit; yet happier those who can look around them with satisfaction, and enjoy in their present situation, the cheerful reward of former labours! Happy who in the winter of life enjoy the benefits of early study or youthful industry!

## EXPLANATION

### OF THE

### THEORY OF COLOURS.

**W**E are indebted to the great NEWTON, for our knowledge of the properties and composition of light; and much of our information respecting the nature of colours. That immortal philosopher discovered, that a ray of light was not simple and uncompounded, but composed of a number of rays, different in their refractive powers, consequently in their colours; these rays united after a constant order, compose one beam of light. The THEORY OF COLOURS, therefore, is represented by a figure employed in separating by a prism, a ray of light, and contemplating its effects on a board which receives the ray. As the order of the colours is similar to those in a rainbow, we have introduced that phenomenon; and, as that delightful part of the vegetable creation, flowers, is decorated with the most brilliant tints and variegated hues, they also form a part of this composition.

The proper THEORY OF COLOURS for an artist, is, the study of nature: yet whoever is not content with a superficial survey, but attentively examines her works in their principles, will find his researches amply repaid both with profit and pleasure.

This at least is the opinion of a very eminent artist, whose acquaintance with natural philosophy, as well as with natural appearances, enables him to give a satisfactory reason for every tone of color in his picture: nor does he express the reflection of a cloud, without well understanding wherefore its tinge inclines to the colour represented, rather than to any other. A laudable example of application, to somewhat beyond mere imitation of obvious appearances!

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*Theory of Colours.*

*London, Pub. April 1785, by C. Taylor N<sup>o</sup> 10 near Castle Yard, Holborn.*







*Plenty.*

*London, Publish'd by C. Kaylor, N<sup>o</sup> 10 near Castle Street, Holborn May 1. 1785.*

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# EXPLANATION

## OF THE FIGURE OF

### P L E N T Y.

**T**HE story of the CORNUCOPIA is so well known, that a repetition of it is unnecessary; as an attribute of PLENTY, it constantly holds a principal place: in this design it appears filled with those productions which are held in the greatest esteem by mankind in general, as well for their utility, as their importance.

Since human life is supported by the fruits of the earth, and "Kings themselves are served by the field," an abundance of those fruits is not only desirable, but necessary. Should any inquire by what means they are attained; we reply, not by sloth and idleness; by wishes, and desires; but by the well directed efforts of persevering diligence, by the indefatigable labours of industry (hinted by the bee-hive), to whom PLENTY unveils herself without reserve, and to whom her productions are freely offered.

Should the sentiment expressed by this design, be justly felt by the younger part of our readers, they may eventually have reason to remember with pleasure, the subject which taught them this useful lesson.

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# EXPLANATION

OF THE FIGURE OF

## TASTING.

**I**N order to procure that variety which is a principal source of pleasure in the arts, and of which they boast as a distinguishing peculium, almost confined to themselves, we intend to offer representations of the senses, under the characters of Boys. Perhaps in conformity to this idea, there may be a propriety in supposing that our bodily senses are not enjoyed by us in perfection. **TASTING** is surely much debauched by the contradictory variety presented to it; in many kinds of animals, this faculty seems much more exact than in ourselves, and the same observations are true of the other senses.

Under the idea of a boy indulging himself in the enjoyment of fruits of most exquisite flavour, we represent **TASTING**. The grape, the fig, the date, the water-melon, are specimens of the copious stores provided by nature to satisfy this sense. Not to one region or climate, is this bounty confined: every country produces for the support of human life, and for the gratification of **TASTING**, what appears to its inhabitants most agreeable, and salutary.

Happy Britain! to whom if nature has denied the most poignant fruits, she has likewise forbidden the most fatal; but, whose commerce supplies even the productions of the tropics; whose skill raises even the pine-apple!



*Tasting.*

*London Published June 1. 1768; by C. Taylor. No. near Cottle Yard Holborn.*



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## MISCELLANIES.

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**I**T has long been objected to the British nation, that the memories of its illustrious natives are suffered to perish, without public monuments to perpetuate them, unless they are of such magnitude that every kind of monument is superfluous. The list of British worthies would more than equal that of any nation; but where shall we find memoirs of their lives, or even notice of their abilities, except in their own productions? while France augments its glory, by enrolling among its "illustres" whoever has distinguished himself above the crowd. There is too much truth in this opprobrious reflection: while at the same time, we shall not hesitate to say, that many names, which appear with honour in French eulogia, would justly be suffered in Britain to pass along the stream of tranquil oblivion *sub silentio*.

It is certain that the more general is the spread of knowledge and information in a country, the more numerous will its great men appear to be; the well informed public will discern merit, where otherwise it might be over-looked; will seek it out, where modesty renders search necessary; and will bestow applause, which, however just, only those acquainted with the merit of the claimant can contribute.

Engraving is an art difficult to execute with success, tedious in its operation, and hazardous in its emolument; these difficulties are counterbalanced, by the dispersion of an engraver's productions in all parts, if they deserve it;

and by the praise which his works attract from remote kingdoms: Not confined, like pictures or statues, to the gratification of a single possessor, their merit claims attention, respect, and applause from the world at large.

Long had France enjoyed the reputation of producing the best engravers, and loud were the plaudits which echoed from all parts on its productions. Superior to those of other nations! unrivalled! insuperable!——

Excellent, said the Genius of Britain, but not insuperable; unrivalled, I confess, by others; it remains for me to surpass them. Their glory shall be eclipsed by the merit of

### WILLIAM WOOLLETT.

The world has justified her boast: wherever science has erected her throne, or the arts have been held in esteem, there the works of WOOLLETT have been admired, honored, and beloved.

The man who raises from obscurity any branch of art, whose endeavours to render it worthy of notice, and esteem, are crowned with success (especially if that success be thought complete), may justly be reckoned among the most fortunate of mankind. Many have laid the foundation, whereon others have afterwards erected the superstructure. Many have undertaken—but their undertakings have been finished by strangers. The extent of art, and the shortness of human life, render these events frequent, if not general. But the abilities of Mr. WOOLLETT, original, extensive, penetrating, indefatigable, were happily rewarded with their just applause, while yet he could receive it: not postponed till after his decease



*To the Memory of*  
**MR. WILLIAM WOOLLETT.**

*London, Published by C. Taylor N<sup>o</sup> 10 near Castle Street, Holborn, Aug<sup>r</sup> 1. 1785.*



ease (the usual lot of artists), but rendered, while it might recompense his past, and animate his future labors.

The family of Mr. WOOLLETT was of Maidstone in Kent; and, we believe, watchmakers by profession, as were many of the inhabitants of that town. His early attachment to design, prompted his parents to place him apprentice to Mr. TINNEY, engraver in Fleet-street, who had the honor of instructing two very respectable geniuses—we mean, beside Mr. WOOLLETT, Mr. ANTHONY WALKER, an artist whose taste, and skill in smaller performances, are entitled to praise; this gentleman was senior apprentice, and Mr. WOOLLETT worked with him some time after he commenced master, till a ludicrous occasion separated them.

To return to the order of time;—Mr. WOOLLETT'S abilities, while under instruction, were well known, and many, if not all, of those works which do credit to Mr. TINNEY, were the productions of Mr. WOOLLETT; whose talent consisting chiefly in a new manner of treating landscape, he was employed in engraving views of the public gardens, Vauxhall, Marybone, &c. and of the seats of noblemen, and gentlemen. To those which were engraved for Mr. TINNEY, Mr. WOOLLETT'S name appears both as designer and engraver. We remark in them, evident proofs of good principles, and abundant pains, labor, and attention. In fact, his care and patience in the execution of his works, are not to be conceived by any who are strangers to the profession; nor perhaps adequately, by those who are acquainted with it, unless they had opportunities of seeing him work, or at least, of inspecting the progress of his plates.

The course of life of an artist, sedulously intent on raising himself to fame by his merit, and subsisting by his industry, presents few or none of those striking transitions, or interesting events which may please the generality of readers: a series of productions excelling in merit, as successive in time, is all whereby he expects to be distinguished, and by these Mr. WOOLLETT eminently was distinguished; for whatever might be thought of his previous performances, his first *great* production was the NIOBE, after a picture of Mr. WILSON; here his manner, his patience, his address in surmounting difficulties, were conspicuous; here begins his unrivalled excellence.

The agreement made with Mr. BOYDELL for this plate, is said to have been eighty guineas, but was at Mr. WOOLLETT's instances augmented to one hundred, for which premium, we have been respectably informed, Mr. BOYDELL cleared TWO THOUSAND GUINEAS, from which circumstance may be formed some judgment of the public estimation of the merit of that print.

Mr. WALKER engraved the figures to it: afterwards, Mr. WOOLLETT inserted his figures himself.

To the Niobe succeeded its companion PHAETON, which contributed to *establish* his fame; it hardly could *extend* it. A number of capital plates (landscapes and figures) succeeded; but no performance simply historical had yet shown his abilities in that line of engraving; his head of RUBENS, though a small plate for him, being one of the largest.

When Mr. WEST's picture of the death of General WOLFE was exhibited, and distinguished by public approbation, Messrs. BOYDELL, WOOLLETT and RY-

LAND proposed to engrave it. Mr. WOOLLETT had for this plate, one-third share, and five hundred pounds. To repeat the admiration of the public, or to notice the success of this subject, is superfluous. It is well known, that the subscription at one guinea each print, amounted to two thousand guineas, and not less than that sum was raised by prints sold, before it was repaired by Mr. WOOLLETT; who performed much of that task with his own hand. Since that reparation, the plate has been totally worn out; and a first impression will cost ten or twenty guineas, and a proof print from twenty to thirty. In short, this plate has been a singular instance of public reward to distinguished merit, by the most liberal emolument: nor ought it to be forgotten, that his majesty was pleased on the sight of a proof, to compliment Mr. WOOLLETT with a diploma as his historical engraver; the first diploma of the kind ever taken out, a token of respect well applied, and which did not less honor to his majesty, than to his engraver.

Mr. WOOLLETT now applied himself to historical subjects, and engaged in the prosecution of a plan, for forming a series of prints, the same size as WOLFE, from the History of England,

The battle of LA HOGUE after WEST; to which Mr. HALL engraved, as a companion, the battle of the BOYNE, was the last print he published; and if not so outrageously sought after as WOLFE, yet subscription prints were sold immediately as delivered, for double or treble their original price.

Mr. WOOLLETT was several years secretary to the Royal Incorporated Society of Artists, of Great Britain

Britain; and when, after the secession of the present Royal Academy (whose trick to procure the statues, lamps, &c. of the society, had deprived the society of their property), his Grace the Duke of Richmond presented the use of his gallery of plasters to them; Mr. WOOLLETT returned, in the public papers, the grateful acknowledgments of that body. On other occasions he was no less zealous for the welfare of his art, and strenuous against piratical interlopers.

The leading principles of Mr. WOOLLETT's style (in landscape especially, wherein he was truly original) are accuracy, and force. He was well acquainted with the appearances of nature, very attentive to her effects, and exact in investigating her productions: the forms of the plants and herbage he had occasion to represent, were familiar to him; and few artists were more easy, or happy in expression.

Great part of the beauty of landscape consists in the richness of its fore-grounds, and the gradation of its distances; here Mr. WOOLLETT excelled; his fore-grounds were distinguished by a bold and masterly touch, to attain which, he frequently united several strokes into one, but without harshness; while this *greatness* permitted a more exact, and applicable treatment of his middle tints; consequently, his distances appeared yet more remote. His skies are fine: In that to the "Roman edifices in ruins," (for which plate he had three hundred guineas) the sun absolutely shines: perhaps if those which are black, had not been *quite so black*, they might have been better, though it is true, they are kept down by the contrast of other parts. His water is singularly  
flowing

flowing and clear; that to the "Fishery" plays with the utmost freedom, and is remarkably accurate. Not inferior is that to the "Battle of La Hogue."

His large figures are engraved in a bold, and noble style; his flesh very clean, and well finished; and the bye-parts well executed.

Mr. WOOLLETT may be adduced as an instance how much *original* study assists an imitative profession; it is very likely that had he not designed, he had never carried his engravings to the perfection in which we see them.

He designed with much facility, but his thunder-skies were by no means studies from nature: this artist being so remarkably alarmed at a thunder-storm, as to seek shelter wherever he could find it.

It is worthy of remark, that when Mr. WOOLLETT began his career, the *importation* of French prints was extensive; by degrees it became trivial; and the *exportation* of English performances has lately not only balanced, but absolutely very much exceeded the import of foreign; to the great emolument and honor of the nation.

We remember but two removes of this gentleman. To Green-street, Leicester-fields, where he resided many years; and about three years ago to Charlotte-street, Rathbone-place, where this great artist died May 24, 1785, of a blow received in a tender part of the body, from a Dutch-pin, while playing at that game several years before, and which at length induced severe pain; which he bore with great fortitude and spirit, during a long illness.

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It is true, our feeble attempts at praise are unworthy the excellence of the subject, but we may be permitted to lament the loss, which art in general, by his judgment (and especially engraving by his performances) has sustained.

To express this idea: the GENIUS OF ENGRAVING, under the figure of a boy, sits in a mournful posture, before the tomb of Mr. WOOLLETT, as deploring his loss; while a nymph representing IMMORTALITY, endeavours to console him, by promising an immortality of renown to his abilities, as exhibited in his works; of the principal of which, she holds a list, and of which impressions are seen at her feet, &c.

To this subject we shall be permitted to accommodate the line of the poet,——

A PERPETUITY OF FAME IS FAME.

For we may venture with little presumption to assert, that so long as the arts shall be esteemed, or their productions sought after, so long will the performances of Mr. WOOLLETT be advanced to a principal place among the flower of British excellence.

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JOHN HALL, Esq. succeeds Mr. WOOLLETT as historical engraver to his Majesty.

To Mr WOOLLETT, the following artists, among others, are indebted for much of their abilities: Mr. BROWN, whose talent at etching is distinguished, and who performed that department to many of Mr. WOOLLETT's plates: Mr. POUNCY, his brother in law: Mr. ELLIS, jun. his god-son: Mr. MORRIS, &c. &c.

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## MISCELLANIES.

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By a CORRESPONDENT.

I HAVE often wondered, that among the numerous body of artists, who, in various times and places, have distinguished their talents, we find so few female names of eminence ! Is it because the arts are difficult of attainment ? their studies complex and intricate ? Certainly not : neither is it because the female mind is destitute of the requisite predispositions ; on the contrary, I venture to say, that if the seeds and principles of taste are general among mankind, the female part possesses an ample share ; for among such principles must unquestionably be placed, that vivacity and sprightliness of imagination, that delicacy of sentiment, and that impressible sensibility, which are blended in the softer sex.

Indeed, the course of studies, for an artist, as usually conducted, is against their attainment of eminence in one (perhaps in more than one) branch of art ; since excellence, even if notorious, would ill compensate a breach of modesty. But the arts are by no means so confined in their utility or applause, as that if one department is precluded, all should therefore be neglected. If the sublime beauties of historic composition require a continued, an almost perpetually continued, close, active and indefatigable application, a depth and extent

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of study, a fund of skill, and a capacity of reflection, which seldom fall to the share even of the most fortunate men, must we therefore forego attainments less superb, but more open to general ability? are there no pleasant paths round this Parnassus? no road to excellence, to renown, to competence, but over the steep and rugged difficulties of the too barren, though laureated rock?

In examining this question, I earnestly wish to adapt my observations to the level of general life, as at present maintained among this nation. To write romance, or fiction, is more easy perhaps, in many cases, than to accommodate observations to real manners: On a practical question, however, I would rather be thought vulgar than unintelligible; and, accordingly, I presume to offer only a few plain hints.

How long, and how frequent have been the complaining observations, of the exclusion of the female sex from many employments and occupations, which might contribute to their comfortable subsistence in life! Very unaccountable is the conduct connected with this idea, and equally unaccountable, and unquestionably extremely criminal, is the conduct of many parents in the education of their daughters. They are confined to absolute dependance throughout life, by the cruel negligence of those who should have been their guides, instructors, and examples. In their youth what do they learn to any perfection, so that it may be of lasting service in the after stages of life? While, indeed, they are under the protection of provident affection, they may not much feel the deficiency; but are there no single ladies of excellent character, no mourning widows, who  
wish

wish to enlarge their pittance, who would rejoice to be able to apply to advantage a talent acquired in early life?—But what has this to do with the arts? Much.

I am well apprized that your work is honoured by the perusal of many ladies; I wish to do them all the service in my power; and my advice to them is, to cultivate a more intimate acquaintance with the arts than usually they do: I do not say to every one, “become a professor;” but I think I may justly say, “become a proficient.”

To expatiate on the elegance of the arts, on their general esteem and respect among mankind at large, and especially among the superior classes of society, is not my present purpose; it is too evident, to be included in these remarks; but it is not equally evident, because it is comparatively infrequent and unusual, that they are the means of obtaining that support and competence in life, which is highly honourable and desirable.

I have already said, that the principles of taste are possessed by the ladies;—to turn these principles into a right channel is all we have to do. How this may be accomplished, perhaps, best appears by repeating the several abilities of those whose reputations are most honourable.

The talents of Signiora ANGELICA KAUFFMAN are too much admired by the world at large, to need any additional eulogia from me. An elegant and graceful taste distinguishes her works.

It has been asserted, that many of her productions derive their merit from the assistance of others, and in particular from Sig. ZUCCHI (now her husband). I

am so far from severity in this case, that for my part, if it is true, I say, she was right: There is no greater proof of respectable ability, than a promptitude to embrace good advice; and advice, by the bye, will always be useful in historical, or poetical-fancy subjects containing groups of figures, which was this lady's branch.

But either the difficulties attending that study, or the rarity of a friend competent to the office of superintendence, render it no general favourite among female artists.

Mrs. COSWAY, wife to Mr. COSWAY, the painter, has followed the same track with applause and success.

Portrait-painting has found more numerous votaries, and some, who professed this department, have shown themselves not unsuccessful in others,

Mrs. GRACE, of whom I have obtained leave to transmit a portrait, from a picture by herself, is an instance of merit attained by application and industry, without any material regular tuition; the most instruction she ever received, being from a person whose office was to clean the pictures, &c. in Somerset-House, and elsewhere. (By the bye, at Somerset-House was then a very considerable collection of originals, by the best masters, as well foreign as native.) From him she learned the nature and use of colours, and from the pictures which that opportunity presented, she learned the principles of the art. By diligence and repetition she attained to very great skill in imitating the pictures of old masters. Portraits must ever be the standard employment of English painters; and this lady has painted  
many,



M<sup>RS</sup> GRACE.

*Paintress.*

*London, Publish'd Aug<sup>r</sup>. 1785, by C. Taylor N<sup>o</sup> 10 near Castle Yard, Holborn.*



many, whose management, as well as likeness, do her great honour, To enjoy in the decline of life the acquisitions of earlier years, may justly be deemed no inconsiderable part of human felicity. The advantage of possessing thousands is not grudged to those whose INDUSTRY is rewarded with them.

I ought also to notice Mrs. DENHAM, whose picture some years ago, of her then present, and future resemblance (a skull), was at least an ingenious and strong thought.

Miss READ's pictures should be remembered with applause, especially those painted in crayons.

In the present day Mrs. BENWELL has shewn much skill in her management of crayon pictures; and, indeed, I think there is something very applicable in that method of painting to the delicacy of a lady's touch; they are free from some difficulties constantly attendant on oil-painting, are clean in operation, and perfectly inodorous.

Mrs. MARGARET KING has often excited my applause in the same manner.

Miss MOSER, as a flower-painter, has scarce a superior: nor has she been insensible to historic attainments.

Among engravers, CAROLINE WATSON maintains an honourable station, and with much pleasure did I lately notice our amiable queen's attention to female merit, in appointing this lady her engraver.

It is very common in France for ladies to possess much skill in engraving; I have known several. Why not more in England?

It

It is evident to you, Sir, that I do not mean to give any thing like a complete list of female artists: nor would it be proper to insert any of noble rank, who impart to, and receive from the arts reciprocal honours. I could add a long list of such exalted artists, but my design is, only to evince that the ladies may succeed in all branches, and, in fact, do very honourably succeed in most.

Is it then without reason the arts are honoured and esteemed? In persons of rank and fortune, they cultivate and exalt the taste; they amuse and entertain the mind; they banish that demon idleness, and contribute to the elegances of exalted station: to those of middling life, they offer rational entertainment, and mental improvement; and should Providence, by one of those transitions which no human exertion is able to prevent, reduce them to a situation of which at present there are no appearances, they may find a resource in the arts, when perhaps, all others are closed. What says matter of fact to this? I shall select an instance or two, from among the Artists of both Sexes.

Mr. W. was a young man of respectable fortune and connections, and utterly thoughtless, when from his natural inclination he attended to the study of the principles of art, that he should ever be deprived of his paternal acres, or his property in the stocks: an event which however took place in a manner not much to his credit. In his distress he was advised by one who knew his situation, to apply to profit the talent he had cultivated. He accordingly painted and designed por-  
traits,

traits, &c. till he acquired such reputation and facility, as to receive several guineas per day for his works.

Mr. D. was once introduced to me, and this is his story. He was by birth a Hollander, and brought up to maritime business : instead of loitering away his leisure hours in idleness, or abusing them, as is too common among sea-faring men, he applied himself to the study of design ; as well in his progressive rises in his profession, as when in his cabin. He had made several voyages with such success, as to acquire about 6,000*l.* which property he had on board his own vessel, when in his last voyage he was taken by the Algerines : —in this reverse of fortune, his former amusement became his support ; his talents were industriously applied to engraving ; and by this art he procured a subsistence in London. I speak this on good authority.

Another instance, and I have done. I knew some years ago a family whose maintenance depended principally, if not entirely, on the industrious exertions of its maternal head ; the knowledge she had acquired of water-colours and colouring, proved very acceptable to a gentleman who was publishing a collection of subjects from natural history, and who engaged her talents, till at length Providence rewarded her affection in a more ample manner.

My design in these hints has been to obviate an objection which charges the arts with inutility. No : when properly directed, they are truly useful, and here lays the whole secret.

I will add, that every endeavour so to direct them deserves success, and especially, I hope, Sir, your endeavours receive it.

P. Q. R.

EXPLANATION.  
OF THE  
FIGURE OF PEACE.

PEACE is represented here, under the figure of a young woman in handsome attire, sitting, and holding in her hand an olive-branch, with berries on it: at a distance the implements of war consuming on the altar of Peace.

This subject scarce needs any further explanation. The olive being one of the noblest productions of the earth, and which cannot come to maturity, if molested by the insults and horrors of war, is with evident propriety introduced with a figure of PEACE. Not the victorious laurel, or the triumphant palm, but the fat, the fruitful olive.

PEACE seems to be rather a passive, than an active quality: we have therefore placed her in a quiet and sedentary attitude; not as she often is introduced, herself employed in burning the destroying sword, or the bloody spear.

We have some thoughts of presenting allegorical subjects of the FRIENDS, and the FOES of the arts; if this suite should be given, Peace will appear among the most honourable encouragers of science, and War among its most bitter enemies.



*Peace.*

*London, Published by C. Taylor & Co. near Cripple Yard, Holborn, July 1. 1785.*



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## MISCELLANIES.

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WE have so firmly settled in our minds, the principle, that to investigate MERIT in the Arts, it is necessary to forbid the ideas of place and precedence, that we are perhaps too much disposed to scrutinize severely, those works, to which place and precedence contribute an importance : or else, we are apt to expect in fact, what the poet meant in jest,

'Tis from high life high characters are drawn,  
A saint in crape, is twice a saint in lawn ;  
A judge is just, a chancellor juster still ;  
A gownsmen learn'd, a bishop what you will :  
Wife, if a minister, but if a king,  
More wife, more learn'd, more just, more every thing.

On which degree of rank shall we place the presidentship of the Royal Academy ? 'learned and wise,' yet not 'more every thing.'

We mean, by these remarks, to request our readers to judge for themselves, notwithstanding the very respectable name of Sir JOSHUA REYNOLDS, while we introduce a few observations on his 'Discourse delivered to the Students of the Royal Academy, on the Distribution of the Prizes, December 10, 1784. By the President.'

The utility of such discourses, and the merit of the former by this master, are universally acknowledged. Far be it from us, to depreciate their excellence ; on the contrary, we have so great respect for their Author

and his abilities, as to require an appeal to our avowed principles, as above, whenever his performances come under our notice. This only we wish to add further, that, in general, his explanations of his principles must rather be taken liberally than literally.

We have observed in many didactic treatises, what appears to us a considerable evil in the method taken to elucidate particular incidents; we mean, the selecting the exemplars from a distant, and perhaps not always well known, master, or performance. We recommend to instructors, to introduce such objects as are familiar, when they mean to illustrate a precept. All the world knows the cartoons of Rafaele, but not half the world can judge with what propriety he is said by Sir JOSHUA, to have imitated Masaccio; nor to what degree he did so; since accident very often produces a similarity between the works of Artists, where such opportunity never occurred.

If Sir J. had mingled among the humbler groups of his auditory, it is possible, he might have heard inquiries not very distant from the principle of this observation. In fact, we ourselves remember to have read with avidity, yet with disgust, the descriptions of the School of Athens, and of the works of Cavalier Zumbo: a disgust which did not cease, after having inspected the compositions of Rafaele, and Les Ouvrages en cire.

We apprehend no one can improve, unless he sees with *his own eyes*; they must determine between contradictory opinions. 'The ancients appear to have drawn from themselves, not to have copied each other,' says Hogarth, whose words were applicable to his own practice

and feelings. 'The antique statues would not be so highly valued as they are, did their possessors perceive (what yet is evident) that they are for the most part copies,' says Mr. Bacon. Yet neither one or other ever saw the objects of their criticism! What confidence shall their readers repose in their sentiments? But this by the bye.

Sir JOSHUA informs us, 'that in consequence of his situation in the Royal Academy, he has often been consulted by the young Students who intend to spend some years in Italy, concerning the method of regulating their studies.

'I am, says he, as I ought to be, solicitously desirous to communicate every result of my experience and observation; and my openness and facility in giving my opinions may make some amends for whatever may be defective in them; yet I fear my answers have not been often to their satisfaction. Indeed, I have never been sure, that I understood perfectly what they meant, and was not without some suspicion, that they had not themselves very distinct ideas of the object of their inquiry.'

The following thoughts are not only very just, but display a knowledge of mankind, which does much honour to the author's observation, and evince the propriety of his superior situation.

'Treatises on Education, and method of study, have always appeared to me to have one general fault. They proceed upon a false supposition of life; as if we possessed not only a power over events and circumstances, but as if we had greater power over ourselves than I believe any of us will be found to possess. Instead of

supposing ourselves to be perfect patterns of wisdom and virtue, it seems to me more reasonable to treat ourselves (as I am sure we must now and then treat others) like humoursome children, whose fancies are often to be indulged in order to keep them in good humour with themselves and their pursuits. It is necessary to use some artifice of this kind in all processes, which, by their very nature, are long, tedious, and complex, in order to prevent our taking that aversion to our studies, which the continual shackles of methodical restraint is sure to produce.'

This is true in fact: Time and occasion happen to all, and frequently impede a traveller; sometimes so strongly as to make him quit his path.

'It is of no use to prescribe to those who have no talents; and those who have talents will find methods for themselves, methods dictated to them by their own particular dispositions, and by the experience of their own particular necessities.' —

'After a habit is acquired of drawing correctly from the model (whatever it may be) which he has before him, the rest, I should think, may safely be left to chance; always supposing that the Student is *employed*, and that his studies are directed to the proper object.'

This is to be taken *cum grano salis*. Not to chance, Sir J. not to chance. The husbandman does not trust to chance for the culture of his ground, or for the fertility of his seed; but with laudable diligence sows, weeds, and harrows, in patient expectation of rewarding harvest.

The man, and the artist, who would succeed, either in life, or in his art, should form to himself certain

*general*

*general* principles: these may branch out, and be varied as particular circumstances require; yet, if truly worth adhering to, will prove a support whenever difficulties occur. The man whose stubborn principles never bend, may meet his own applause, but must remain satisfied with that. The artist, whose principles are unaccommodating, and inflexible, will become a mannerist, and preclude general esteem; while those who have no principle at all, are not in the path toward excellence of any kind. We suspect that the latter words, 'proper object,' were meant to balance the expression, 'left to chance,' which however it does not seem to us that they do.

Our president proceeds, 'I have known artists, who may truly be said to have spent their whole lives, or, at least, the most precious part of their lives, in planning methods of study, and never beginning; resolving, however, to put it all in practice at some time or other—when a certain period arrives—when proper conveniences are procured, or when they remove to a certain place better calculated for study.'

'It is not uncommon for such people to go abroad with the most honest and sincere resolution of studying hard, when they shall arrive at the end of their journey. The same want of exertion, arising from the same cause which made them at home put off the day of labour until they had found a proper scheme for it, still continues in Italy.'——

'Under the influence of sloth, or of some mistaken notion, is that disposition which always wants to lean on other men. Such Students are always talking of the prodigious progress they should make, if they could but  
have

have the advantage of being taught by some particular eminent master. To him they would wish to transfer that care, which they ought and must take of themselves. Such are to be told, that after the rudiments are past, very little of our art can be taught by others. The most skilful master can do little more than put the end of the clue into the hands of his scholar, by which he must conduct himself.—This is true, and it is ingenuous; but it is what blockheads will not admit, and what youths of genius ought not to admit without restriction. Numerous facts will justify us, when we say, that under some masters more improvement may be attained than under others; the works of some are better studied, and better worth studying than those of others. The genius of a pupil may be congenial to that of any particular master; or, a certain master may have a happier method of elucidating his principles. This is very consistent with the idea, that a student must yet chiefly depend on himself and his own exertions.

‘It is not uncommon to see young artists, who, whilst they were struggling with every obstacle in their way, exert themselves with such success, as to outstrip their competitors who were in possession of every means of improvement, and from the promising expectation which was formed, on so much being done with so little means, have been taken up by a patron who has supplied them with every convenience of study;—from that time their industry and eagerness of pursuit has forsook them, they stand still, and see others rush on before them.’—This reminds us of

*Greculus esuriens, in coelum, iusseris, ibit.*

(A hungry Greek, if bidden, scales the skies.)—And

‘Let those storm castles, who are not worth a groat.’

We

We firmly believe, great obstacles have sometimes contributed to form great men; it is not indeed a natural consequence, yet is not false in fact. The labour requisite to overcome impediments, may perhaps occasion such a habit of exertion, as afterwards produces extraordinary effects.

‘ It is undoubtedly a splendid and a desirable accomplishment to be able to design instantaneously any given subject. It is an excellence that I believe every artist would wish to possess: but unluckily, the manner in which this dexterity is acquired, habituates the mind to be contented with first thoughts, without choice or selection. The judgment, after it has been long passive, by degrees loses its power of becoming active when exertion is necessary.——

‘ I believe, if we look around us, we shall find, that in the sister art of poetry, what has been soon done, has been as soon forgotten. The judgment and practice of a great poet on this occasion is worthy attention. Metastasio, who has so much and so justly distinguished himself throughout Europe, at his outset was an *Improvisatore*, or extempore poet, a description of men not uncommon in Italy. It is not long since he was asked by a friend, if he did not think the custom of inventing and reciting *extempore*, which he practised when a boy, in his character of an *Improvisatore*, might not be considered as a happy beginning of his education; he thought it, on the contrary, a disadvantage to him; that he had acquired by that habit a carelessness and incorrectness, which cost him much trouble to overcome,

come, and to substitute in its place a totally different habit, that of thinking with selection, and of expressing himself with correctness and precision.

‘However extraordinary it may appear, it is certainly true, that the inventions of the *Pittore improvvisatore*, as they may be called, have, notwithstanding their boast, that it is all spun from their own brain, very rarely any thing that has in the least the air of originality of invention: their compositions are generally common place; uninteresting, without character or expression of any kind; and appear, as we say sometimes of flowery speeches, to have no ideas annexed to the words.’

We remember an instance of this in a youth who treated all sorts of subjects promptly and rapidly: the universality of his ideas created a suspicion (afterwards verified) in our minds, that they were only superficial. It is unnatural genius; and requires nearly as much trouble to divest of its luxuriant branches and suckers, as to improve a disposition naturally barren.

‘It is not uncommon to meet with painters who, from a long neglect of cultivating this necessary intimacy with nature, so long used to their own representation of her, she appears as a stranger, they do not even know her when they see her. I have heard painters acknowledge, though in that acknowledgment no degradation of themselves was intended, that they can do better without nature than with her; or, as they expressed it themselves, that it only put them out.’—This singular passage stands as an opprobrium to many; we are sorry to be forced to admit its truth.

Our

‘Our neighbours the French are much in this practice of extempore invention, and their dexterity is such, as even to excite admiration, if not envy; but how rarely can this praise be given to their finished pictures!’

‘The late director of their Academy, (should not Sir J. have said, their late president?) BOUCHER, was eminent in this way. When I visited him some years since, in France, I found him at work on a very large picture, without drawings or models of any kind. On my remarking this particular circumstance, he said, when he was young, studying his art, he found it necessary to use models; but he had left them off for many years.’——  
(Not totally; for we remember to have seen his model, and mistress; not indeed that she was then fit to be either, having lost her nose. Perhaps this hint suggests the true source of BOUCHER’s decline in his art.)

‘Such pictures as this was, and such as I fear always will be produced by those who work solely from practice or memory, may be a convincing proof of the necessity of the conduct which I have recommended. However, in justice, I cannot quit this painter without adding, that in the former part of his life, when he was in the habit of having recourse to nature, he was not without a considerable degree of merit, enough to make half the painters of his country his imitators; he had often grace and beauty, and good skill in composition: but I think, all under the influence of a bad taste; but his imitators are indeed abominable.’

Whoever succeeds Sir J. will find no easy matter to surpass the veracity, propriety, and strength of his observations. It is highly laudable in such an artist, not

only to offer specimens of art well worth studying in exhibiting his pictures, but likewise to develop the principles on which they may be imitated: were all professors equally liberal, it would be one powerful means of raising the BRITISH SCHOOL to universal applause.

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### INIGO (*i. e.* IGNATIUS) JONES,

Was born about 1572, in the neighbourhood of St. Paul's, London; of which city his father, Mr. IGNATIUS JONES, was a citizen, and by trade a cloth-worker. He put his son apprentice to a joiner, a business which requires some skill in drawing; and in that respect suited well with his inclination, which naturally led him to design. He distinguished himself early by an extraordinary progress in those arts, and was particularly noticed for his skill in landscape painting. These talents recommended him to William earl of Pembroke, at whose expence he travelled over Italy, and other parts of Europe; inspected whatever stood recommended by its antiquity or value; and from these plans formed observations, which he perfected by study.

His improvements abroad procured him such extensive reputation, that Christian IV. king of Denmark, sent for him from Venice, which was the chief place of his residence, and made him his architect-general. He had been some time possessed of this honourable post, when that prince, whose sister Anne had married James I.



INIGO JONES.

*Architect.*



made a visit to England in 1606; and our architect, being desirous to return to his native country, took that opportunity of coming home in the train of his Danish majesty. The magnificence of James's reign, in dress, buildings, &c. is the common theme of the English historians: the taste in building furnished JONES with opportunities of exercising his talents, which proved an honour to his country. The Queen appointed him her architect, presently after his arrival; and he was soon taken in the same character, into the service of prince Henry, under whom he discharged his trust with so much fidelity and judgment, that the king gave him the reversion of the place of surveyor-general of his majesty's works.

Prince Henry dying in 1622, he made a second visit to Italy; and continued there some years studying his favourite art, till the surveyor's place fell to him. He shewed an uncommon degree of generosity on his entrance on this office. The office of his majesty's works having, through extraordinary occasions, in the time of his predecessor, contracted a great debt, the privy-council sent for the surveyor, to advise what course might be taken to ease it; JONES, considering well the exigency, not only voluntarily offered to serve without receiving one penny until the debt was discharged, but also persuaded his fellow-officers to do the like; by which means the whole arrears were absolutely cleared.

The king, in his progress, 1620, calling at Wilton, the seat of the earl of Pembroke, among other subjects, fell into discourse about that surprising group of stones called Stone-henge, upon Salisbury plain, near Wilton.

Hereupon our architect, who was well known to have searched into antique buildings and ruins abroad, was sent for by my lord Pembroke; and there received his majesty's commands to produce, out of his own observations, what he could discover concerning this of Stone-henge. In obedience to this command, he presently set about the work; and having, with no little pains and expence, taken an exact measurement of the whole, and diligently searched the foundation, in order to find out the original form and aspect, he proceeded to compare it with other antique buildings which he had seen. After much reasoning and many authorities, he concluded, that this ancient and stupendous pile must have been a Roman temple, dedicated to Cœlus, the senior of the heathen gods, and built after the Tuscan order; that it was built when the Romans flourished in peace and prosperity in Britain, and probably, betwixt the time of Agricola's government, and the reign of Constantine the Great. This account he presented to his royal master in 1620. The same year he was appointed one of the commissioners for repairing St. Paul's cathedral in London.

Upon the death of king James, he was continued in his post by Charles I. whose consort entertained him likewise in the same station. He had drawn the designs for the palace of Whitehall, in his former master's time; and the banqueting-house was now carried into execution. It was first designed for the reception of foreign ambassadors. The cieling was painted some years after by Rubens, with the felicities of James's reign, and his apotheosis. June 1633, an order was issued,  
requiring

requiring him to set about the reparation of St. Paul's; and the work was begun soon after at the east end, the first stone being laid by Laud, then Bishop of London, and the fourth by JONES. As he was sole architect, the conduct, design and execution of the work were trusted entirely to him; and having reduced the body of it into order and uniformity, from the steeple to the west end, he added there a magnificent portico, which raised the envy of all Christendom, for a piece of architecture not to be paralleled in modern times. The whole was built at the expence of king Charles, who adorned it with the statues of his royal father and himself. The portico consisted of solid walls on each side, with rows of Corinthian pillars set within, at a distance from the walls, to support the roof; being intended as an ambulatory for such as usually before, by walking in the body of the church, disturbed the choir service.

While he was raising these noble monuments of his fame as an architect, he gave no less proof of his genius and fancy by the pompous machinery in masks and interludes, which were the vogue in his time. Several of these representations are still extant in the works of Chapman, Davenant, Daniel, and particularly Ben Jonson. The subject was chosen by the poet, and the speeches and songs were also of his composing; but the scenes, ornaments, and dresses were the contrivance of JONES. And herein he acted in concert and good harmony with father Ben, for a while: but, about 1614, a quarrel provoked Jonson to ridicule his associate, under the character of Lantern Leather-head, a hobby-horse seller, in his comedy of Bartholomew-fair. And the

the rupture seems not to have ended but with Jonson's death: a very few years before which, in 1635, he wrote a most virulent coarse satire, called, 'An Expostulation with Inigo Jones;' and, afterwards, 'An Epigram to a Friend;' and also a third, inscribed to 'Inigo Marquis would be.' The poet was much censured at court for this rough usage of his rival: of which being advised by Mr. Howell, though obstinate for a while, yet at length he thought proper to suppress the whole satire.

In the mean time, Mr. JONES received great encouragement from the court, so that he acquired a handsome fortune: which, however, was much impaired by his loyalty; for, as he had shared in his royal master's prosperity, he shared too in his ruin. On the meeting of the long parliament, Nov. 1640, he was called before the house of peers, on a complaint against him from the parishioners of St. Gregory in London, for damages done to that church, on repairing the cathedral of St. Paul's. The church being old, and standing very near the cathedral, was thought a blemish to it; and therefore was taken down, pursuant to his majesty's signification, and the orders of the council in 1639, in the execution of which, our surveyor, no doubt, was chiefly concerned. But in answer to the complaint, he pleaded the general issue; and, when the repairing of the cathedral ceased, in 1642, some part of the materials remaining were, by order of the house of lords, delivered to the parishioners of St. Gregory, towards the rebuilding of their church. This prosecution must have put Mr. JONES to a very large expence; and, during

ing the usurpation afterwards, he was constrained to pay 400*l.* by way of composition for his estate, as a malignant. After the death of Charles I. he was continued in his post by Charles II. but it was only an empty title at that time, nor did Mr. JONES live long enough to make it any better. In reality, grief, at his years, occasioned by the fatal calamity of his former munificent master, put a period to his life in 1652: and he was buried in the cathedral of St. Bennet's church, near St. Paul's Wharf, London, where there was a monument erected to his memory; but it suffered greatly by the dreadful fire in 1666.

In respect to his character, we are assured, by one who knew him well, that his abilities, in all human sciences surpassed most of his age. He was a perfect master of the mathematics, and had some insight into Greek and Latin, especially the latter: neither was he without some turn for poetry. But his proper character was that of an architect, the most eminent in Europe in his time: on which account he is still generally styled the British Vitruvius; the art of designing being little known in England, till Mr. JONES, under the patronage of Charles I. and the earl of Arundel, brought it into use and esteem. He was generally learned, eminent in architecture, a great geometrician, and, in designing with his pen, as Sir Anthony Vandyck used to say, not to be equalled for the boldness, softness, sweetness, and facility of his touches.

We must not conclude this article, without giving an account of some of our architect's designs and buildings, which are properly his works. The design for the palace

lace of Whitehall, and the edifice of the Banqueting-house, have been already mentioned; he also projected the plan of the surgeon's theatre in London, repaired since by the late lord Burlington. To him we owe queen Katharine's chapel at St. James's palace, and her majesty's buildings fronting the gardens at Somerset-house in the Strand, (now pulled down to permit a scite for the new Navy, &c. offices,) the church and piazza of Covent-Garden. He also laid out the ground-plot of Lincoln's inn-fields, and designed the duke of Ancafter's house on the west side of that noble square: the royal chapel at Denmark-house, the king's chapel at New-market, and the queen's buildings at Greenwich, were also of his designing, and many others.

JONES's poetical fancy, whether or not it might be of service to him as an architect, was highly useful to him as a contriver of stage decoration; it is even said, that from one of his representations of Pandemonium, Milton adopted several ideas afterwards inserted in his *Paradise lost*.

It appears that JONES was the first person who introduced moveable scenery in theatrical entertainments in England. At the university of Oxford, when king James visited it in August 1605, JONES 'erected a stage close to the upper end of the hall (as it seemed at first sight) at Christ's Church; but it was indeed a false wall, fair painted and adorned with stately pillars, which pillars would turn about: By reason whereof, he varied their stage three times in the acting of one tragedy.' This was then accounted a great performance, and shews not only JONES's attention to the improvements of foreign parts, but also the power of his genius and abilities.

## MISCELLANIES.

**W**ORKS relating to the more curious and recondite branches of art labour under many difficulties: Gentlemen of learning are seldom sufficiently qualified in the knowledge of minuter particulars, which yet is of much importance; and which is only to be acquired by practical experiment; while, on the other hand, those who are bred to a profession, are too often content to be ignorant, of all beside the manual dexterity which is to procure their subsistence; if they look a little further, and understand somewhat of theoretic principles, they are abundantly satisfied with their attainments, and cease their researches. This is certainly true with respect to the art of engraving; those who have studied the theory, are not the most celebrated for their skill in the practice, while those who have been occupied with the practice, have rarely troubled themselves about any thing else. When, therefore, an artist qualified by his course of studies to trace the progress of his art, possessing also learning to examine such progress, and diligence to explore, and patience to examine it, and united with these *leisure* to combine and arrange his labours for publication, we may naturally expect much authentic information. *That* will strike him, which others might pass over; as what appears to them of importance, he may know to be nothing unusual.

These remarks are preparatory to introducing to our Readers a few remarks on Mr. STRUTT's

BIOGRAPHICAL DICTIONARY OF ENGRAVERS,  
To which he has prefixed, "An Essay on the ART of  
ENGRAVING."

We have had frequent occasion to smile at the desire of professors of various arts to trace their art up to the remotest antiquity, as if it were more valuable because our progenitors were pleased to practise it; there is, indeed, no crime in this disposition, yet (all such circumstances apart) arts should rather be valued by their intrinsic worth, and native excellence. In this opinion, we shall select the remarks communicated by a gentleman to Mr. S.

"Of all the imitative arts, painting itself not excepted, engraving is the most applicable to general use, and the most resorted to from the necessities of mankind. From its earliest infancy, it has been called in, as an assistant in almost every branch of knowledge; and has, in a very high degree, facilitated the means of communicating our ideas, by representing to the sight whatever is capable of visible imitation; and thereby preventing that circumlocution, which would ill explain, in the end, what is immediately conceived from the actual representation of the object."

"From the facility of being multiplied, prints have derived an advantage over paintings, by no means inconsiderable. They are found to be more durable; which may however, in some degree, be attributed to the different methods in which they are preserved. Many of the best paintings of the early masters have generally had the misfortune to be either painted on walls, or deposited in large and unfrequented, and consequently damp and destructive

destructive buildings; whilst a print, passing, at distant intervals, from the *porte-feuille* of one collector to that of another, is preserved without any great exertion of its owner: and hence it happens, that whilst the pictures of Raphael have mouldered from their walls, or deserted their canvases, the prints of his friend and contemporary, Mark Antonio Raimondi, continue in full perfection to this day, and give us a lively idea of the beauties of those paintings, which, without their assistance, had been lost to us for ever; or, at least, could have been only known to us, like those of Zeuxis and Apelles, by the descriptions which former writers on these subjects have left us.

“Perhaps there are no representations which interest so strongly the curiosity of mankind as portraits. A high degree of pleasure, of which almost every person is susceptible, is experienced from contemplating the looks and countenances of those men, who, by their genius or their virtues, have entitled themselves to the admiration and esteem of future ages. It is only in consequence of the facility, with which prints are multiplied from the same engraving, that this laudable appetite is so frequently gratified. Whilst the original portrait is limited to the wall of a private chamber, or adorns some distant part of the world, a correct transcript of it, exhibiting the same features, and the same character, gives to the public at large the full representation of the object of their veneration or esteem.

“In this country, where the genuine paintings of the ancient masters are extremely scarce, we are much indebted to prints for the truth of our ideas, respecting

the merits of such masters. And this is no bad criterion, especially when the painter, as is frequently the case, has left engravings or etchings of his own. With respect to the principal excellencies of a picture, a print is equally estimable with a painting. We have there every perfection of design, composition, and drawing; and the outline is marked with a degree of precision, which frequently excels the picture; so that where the merit of the master consists more particularly in the knowledge of these primary branches of the art, his prints may be better than his paintings; as was notoriously the case with Peter Testa, who, possessed of every excellence of a painter, except a knowledge in the art of colouring, acquired that reputation by his etchings, which his paintings never could have procured him.

“A knowledge of the style and manner of the different masters is only to be obtained by a frequent inspection, and comparison of their works. If we were to judge of Raphael himself from some of his pictures, we should be disposed to refuse our assent to that praise, which he has now for so many centuries enjoyed. Every master has at times painted below his usual standard, and consequently is not to be judged of by a single picture; and where is the collection that affords sufficient specimens of any of the elder masters, to enable a person to become a complete judge of their merits?—Can we from a few pictures form an adequate idea of the invention and imagination of a painter,—of the inexhaustible variety of form and feature, which is the true characteristic of superior excellence? But let us look into a collection of prints after any eminent artist, engraved either

by

by himself or others, and we shall then have an opportunity of judging of his merits, in the first and indispensable qualifications of a painter. If we find grandeur of design, united with elegant composition and accurate drawings, we have the strongest testimonies of superior abilities; and from a general comparison and accurate observation of a number of such prints, we may venture to form to ourselves a decisive opinion, respecting the merit of such masters. On examining the prints after Raphael, we find, that his first manner was harsh, and Gothic; in short, a transcript of his master Perugino; but that from some fortunate circumstance, he afterwards adopted that sublime and graceful manner, which he ever retained.

“Wherever a painter has himself handled the graver, his prints are most generally impressed with the same character as his paintings; and are therefore likely to give us a very accurate idea of his style. The prints of Albert Durer, Rembrandt, and Salvator Rosa, are all such exact counterparts of their paintings, that at this time, when the colouring of their pictures is often so far changed, as to answer little farther purpose than that of light and shadow, they become in a manner their rivals; and in the general acceptance of the world, the prints of some of these artists have been as highly valued, as their paintings.

“Independent of the advantages which prints afford us, when considered as accurate representations of paintings, and imitations of superior productions, they are no less valuable for their positive merit, as immediate representations of nature. For it must be recollected, that

the art of engraving has not always been confined to the copying other productions, but has frequently itself aspired to originality, and has, in this light, produced more instances of its excellence, than in the other. Albert Durer, Goltzius, and Rembrandt, amongst the Dutch and Germans; Parmigiano and Della Bella, amongst the Italians; and Callot amongst the French, have published many prints, the subjects of which, there is great reason to suppose, were never painted. These prints may therefore be considered as original pictures of those masters, deficient only in those particulars, in which a print must necessarily be inferior to a painting.

“ The preceding distinction may perhaps throw some light on the proper method of arranging and classing a collection of prints, which has been a matter of no small difficulty. As an art imitating another, the principal should take the lead, and the design, composition, and drawing in a print, being previous requisites to the manner of execution and finishing; prints engraved after paintings should be arranged under the name of the painter: and every person who looks upon engraving only as auxiliary to painting, will consequently adopt this mode of arrangement. But when engraving is considered as an original art, as imitating nature without the intervention of other methods, then it will certainly be proper to regulate the arrangement, according to the names of the engravers.

“ The invention of printing in the fifteenth century, was undoubtedly the greatest acquisition, which mankind ever made towards the advancement of general science. Before that event, the accumulated wisdom

of

of ages was confined to the leaves of a few mouldering manuscripts, too expensive to be generally obtained, and too highly valued to be often trusted out of the hands of the owner. History affords us many instances of the difficulty, with which even the loan of a book was procured, and of sureties being required to be answerable for its return; but the discovery of printing broke down the barriers, which had so long obstructed the diffusion of learning; and the rapid progress in civilization, which immediately took place, is itself the happiest testimony of the great utility of the invention. What printing has been, with respect to general science, engraving has been to the arts; and the works of the old Italian masters will be indebted to engraving for that perpetuity, which the invention of printing has secured to the Jerusalem of Tasso, and the tragedies of Shakespeare and Corneille."

There is much good sense in many of Mr. S.'s observations with regard to the manners and styles of various masters, but as this subject may come in its course elsewhere, we omit them: let us attend to his opinion on the antiquity of engraving, and here we may smile at the antiquity supposed by his system, while we applaud the learning by which he endeavours to maintain it.

"There is no art, that of music excepted, which can positively claim a priority to that of engraving; and though its inventor cannot be discovered, there is little doubt of its existence long before the flood. Tubal Cain, the son of Lamech, according to Moses, was the first artificer in metals. It is said of him, in the original, that he was, "*The whetter or sharpener of all instruments*  
of

*of copper and of iron.* And these words imply great skill in metallurgy; for the working of iron, and setting an edge upon copper, so as to make instruments fit for use, are proofs, that Tubal Cain was no small proficient in that art. To what degree of perfection he carried the mechanical part of his profession, cannot be discovered; but we may reasonably suppose, his performances were rude, and simple in their forms, and that he consulted use, rather than elegance or beauty; and probably had no leisure to ornament them with unnecessary decorations."

Mr. S. we may observe, has translated the Hebrew words as much in his favour as he well could. Without defending our usual translation, we shall hint, that they might very justly be rendered "a whetter of every work in copper and iron:" the Samaritan says, "one who polished or forged all kinds of brazen (or copper) and iron work;" and this seems to be the true sense.

The fact was probably thus: some of the descendants of Cain inheriting his turbulent temper, were often at variance, and obliged to contrive means of security (in cities), and of defence (in weapons of war). The art of engraving, therefore, will receive little support from this passage in its pretensions to so high antiquity.

Mr. S. next adverts to the *teraphim* of Laban, which Laban also calls his Gods (*aleim*). These were certainly images of some kind, though it is not easy to ascertain of what they were representative. Michal placed such an image (or *teraphim*) in David's bed; what resemblance then could it have to engraving?

Aaron is said to have fashioned the molten calf "with

graving-tool; perhaps so; but others say (we determine not how truly) the phrase signifies neither more nor less, than that he bound them (*i. e.* the ear-rings) in a bag. And the words occur in the relation concerning Naaman the Syrian, who "bound two talents of silver in two bags," but which no one would translate, he fashioned, &c. with a graving-tool; perhaps this phrase describes the binding the moulds for casting the metal into the figure of a calf: Aaron afterwards uses very remarkable words respecting this transaction, "*there came out this calf!*"

It is true, as Mr. S. remarks, that the account given of Bezaleel and Aholiab, by no means implies they were inventors of the art of engraving; yet it would have been very excusable, if an engraver (as Mr. S. is by profession) had somewhat enlarged on their talents and dignity. Of Bezaleel God says, "I have filled him with a divine spirit, in wisdom, in understanding, in knowledge of all manner of workmanship. To devise cunning works in gold, silver, brass, and in cutting of stones, to set them, and in carving of timber, to work all manner of workmanship;" a character this which might justly rank the artist at the head of his profession: in these days, where exists such an universal genius? Bezaleel's altar is mentioned in the time of Solomon.

The earliest passage which most clearly mentions the process of engraving, is that in Job, chap. xix. v. 23. 24. which reads thus: "Who shall give (or ordain) now, that my words shall be drawn (or written)? who shall give, that in a book (or memorial) they shall be deli-

neated? That with a pen (or graver) of iron and lead, they shall be hewn out in the rock for ever?" Possibly, if Mr. S. had adverted to it, the order given by Moses, Deut. xxvii. ver. 3. might have been of service: "Thou shalt erect great stones, and plaster them with plaster, and write upon them, &c. very plainly," ver. 8. The learned Kennicott seems to have thought that these inscriptions were in relievo; this idea he strengthens, by observing that certain Arabic inscriptions (two at Oxford) are thus engraved; but whether excavated, or raised, those commanded, were evidently a species of engraving.

We have traced Mr. S. through his biblical authorities with some attention, because we think from that source much information may be gathered; indeed it requires a dissertation to itself; though, after all, probable conjecture is most likely to prove the ultimatum of our inquiries.——Mr. S. says,

"It is extraordinary enough, that both Homer and Hesiod, who have so minutely described the shields of Achilles and Hercules, with all the ornaments belonging to them, and the metals with which they were inlaid, have neither of them used any decisive words, expressive of *engraving, carving, or inlaying*."

We intreat Mr. S.'s indulgence, while we select, for the amusement of our readers, his account of the progress of engraving in Britain; for this subject, so far as our observation has extended, he is well qualified, and treads on sure ground.

"It is impossible to say, how early the art of engraving existed among our British and Saxon ancestors. In the earliest account of them we find, that they traced

rude delineations upon their shields, and other military accoutrements of war. And such remains as are found in the ancient tumuli, and places of sepulture belonging to them, frequently bear the marks of the graver. But if other proofs are wanting, their coins will be abundantly sufficient, which are evidently no other than impressions from engravings, cut upon iron, or steel. These indeed are exceedingly rude; and if a judgment were to be formed from them, concerning the state of the arts in England, even after the Conquest, the sentence would be very unfavourable, with respect to the abilities of the artists. But these are by no means proper examples of the engravers skill, any more than they are of the sculptors.

“Under the protection of that good and excellent monarch Ælfred the Great, the arts began to manifest themselves in a superior degree, notwithstanding the load of intestine troubles which destroyed the nation. He not only encouraged such artists as were in England at that time, but invited others from abroad to assist them. And the works of the Anglo-Saxon goldsmiths, who were the principal engravers of that day, were held in the highest esteem, not only in England, but also upon the continent. The shrines and caskets which they made for the preservation of the reliques of saints, and other pious purposes, are said to have been curiously wrought in gold, silver, and other metals, adorned with engravings, and ornamented with precious stones, in so excellent a style, as to excite the admiration of all who saw them.

“It is greatly to be desired, that a sufficient number

of specimens of the works of the artists of this early period, could be produced, by which a complete judgment might be formed of the perfection to which they arrived. There is, however, yet preserved, in the Museum at Oxford, a very valuable jewel, made of gold, richly adorned with a kind of work resembling filigree, in the midst of which is seen the half figure of a man, supposed to be Saint Cuthbert. The back of this curious remnant of antiquity is ornamented with foliage, very skilfully engraved. I have given a more particular description of this jewel, which was made at the command of Ælfred, with a faithful representation of it, in the second volume of the Chronicle of England, published some few years ago.

“Dunstan, archbishop of Canterbury, who died A. D. 988, is in particular mentioned by the historians as an artist. He was a designer and a painter, and practised the working of metals, whether of gold, silver, iron, or brass, in the highest perfection. He also frequently ornamented his work with images and letters, which he engraved thereon. Osburn, his biographer, says of him, *Præterea manu aptus ad omnia, posse facere picturam, literas formare, sculpello imprimere, ex auro, argento, ære, et ferro, quicquid liberet operam.* But we must consider, that these are the inflated praises of a monkish bigot; for he who could add the title of saint to the name of Dunstan, would not hesitate to call him a Raphael in painting, and an Audran in engraving. We have indeed a specimen of his drawing, in an ancient manuscript, preserved in the Bodleian library at Oxford, which I copied for my first volume of the  
Manners

Manners and Customs of the English; but if his engravings were not superior to his drawings, we have little to regret in the entire loss of them.

“ Soon after the Conquest, a new species of engraving was introduced into England, much more perfect in itself, than any which had preceded it; and in every respect distinct from the work of the carver or the chaser. In the former ages, the engraver seems to have united both these professions to his own; but, in the present instance, he seems to have depended upon the graver only. I am now speaking of the brass plates, so frequently found in our churches, upon the tombstones, which are usually embellished with the effigies of the person to whose memory they were dedicated; and were probably invented to supply the place of sculpture, being, without doubt, considerably cheaper than carved images, whether in high or low relief; and for this reason, I suppose, they came into such general use. I cannot pretend to say, at what period they were first introduced into this kingdom; but they are certainly of a very early date. In the fourteenth, fifteenth, and sixteenth centuries especially, they were so generally adopted, that there is scarcely an old church of any consequence in England, which cannot produce some specimen of this kind. The English indeed appear to have been famous for these engravings, and, I believe, no nation in Europe can produce a greater variety of them.

“ They are executed entirely with the graver, the outlines being first made; and the shadows are expressed by strokes, strengthened in proportion as they require  
more

more force, and occasionally crossed with other strokes, a second or third time, precisely in the same manner as a copper-plate is engraved for printing. They were usually laid flat upon the stones to which they belonged, and exposed to the feet of the congregation, continually passing over them. They were of necessity executed in a coarse manner, and the strokes very deeply cut into the metal, especially if the engraver was desirous that his work should endure for any considerable time. Very neat or exquisite workmanship cannot therefore be expected. But, however, some few of them may be found, which bear no small evidence of the abilities of the workmen, by whom they were performed.

“By those very artists who executed the monumental effigies, we may reasonably suppose, were engraved the bosses and clasps for the monastic books, boxes, shrines, and ornaments for the altars of churches: also cups; and a variety of other furniture of metal, as well for religious as secular purposes. Hence we see the art of engraving was not only discovered, but practised, ages before it entered into the heart of man to conceive, to what great and noble uses it might be applied.”

Mr. S. presents us with several very curious imitations of ancient prints, and among them an English original; which, as it seems to have been useless, unless printed, raises doubt either as to its antiquity, or by what means they took off impressions so early in England. A hint on this subject from Mr. S. would be agreeable. Mr. S. says we have no print *certainly* of Finiguerra: we wish we had.

The Dictionary part of this work has cost immense





JAMES CALLOT.

menſe labour and application; it is in its nature dry, except to connoisseurs whoſe collections are extenſive. If Mr. S. had enlarged on more articles, as he has on Callot and Audran, and had *grouped* numbers of inſignificant names, we ſhould have thought it more agreeable.

Mr. S. has great partiality for Gerard Audran, and whoever poſſeſſes feeling in his art, will be decidedly of his opinion.

We have taken the opportunity of giving Callot's portrait, as a companion to Mr. S.'s account of his life.

### JAMES CALLOT.

Born, 1593. Died, 1695.

He was the ſon of John Callot, herald at arms; from his infancy he was devoted to the arts. "His paſſion for the arts was ſo ſtrong, that contrary to the inclination of his parents, he reſolved to purſue them. Accordingly, at the age of twelve, he determined to go to Italy, in order to improve himſelf; and ſecretly departed from his father's houſe. But having no money, he joined himſelf to a travelling company of Bohemians; and being arrived at Florence, an officer of the great Duke placed him with Remigio Canta Gallini; under whoſe inſpection he copied the works of the great maſters, in order to acquire facility in the art of deſign, and a proper taſte. When he left Gallini, he purſued his journey to Rome, where he was met by ſome merchants from Nancy, who knew him, and took him with them back to his family. Here, however, he did not long remain; for in order to complete his darling ſtudies, he made a ſecond elopement; but was diſcovered by his elder brother

at

at Turin; and was a second time brought back to Nancy. His father now finding that it was impossible to prevent his following his inclination for the arts, consented, at last, to his solicitations, and permitted him to set out for Italy the third time, in the suite of a gentleman, whom the duke of Lorraine sent to the pope. Being arrived at Rome, he applied himself assiduously to drawing, under Giulio Parigi. After which, desirous of acquiring a facility in handling the graver, he entered the school of Philip Thomassin; but that artist having a pretty wife, who expressed more kindness for Callot than he approved of, a disagreement between them took place; and the latter having greatly improved himself, went to Florence; where he was particularly noticed and employed by the great duke, Cosmus II. At this city it was, that he first began to etch; and he executed several small subjects, with great success.

“ Upon the death of the duke his patron, Callot returned to his own country, and settled at Nancy, where he married a gentlewoman of distinction, A. D. 1625, being then 32 years of age. His reputation increased daily, and he was sent for by the infantia Elizabeth-Clara-Eugenia to Brussels, at the time the marquis de Spinola was besieging the town of Breda, to draw and engrave the taking of that town; which he accordingly performed. In the year 1628, he went to Paris, where he engraved for Louis XIII. several other great sieges; amongst the rest, that of Rochelle, and the island of Re, after which he returned to Nancy.

“ He was a great favourite with the duke of Lorraine, who not only frequently honoured him with his visits,  
but

but even condescended to learn to draw under his instructions. The troubles arising afterwards in Lorraine, which concluded with the siege and taking of Nancy, by the king of France, occasioned his forming the resolution of returning to Florence with his wife; but he was prevented from putting it in practice by death, March 28, 1635, being then forty-two years of age.

“The following curious anecdote is related of him. After the reduction of the town of Nancy, in the year 1631, Lewis XIII. sent for him to draw and engrave that siege, as he had done those of Rochelle and Rhé; but he intreated his majesty to dispense with his complying with this command; because he did not think it consistent with the respect he bore his prince, and love to his country, to represent any thing that should appear to their disgrace. A courtesan belonging to the king’s suite, surpris’d at the refusal of the artist, and not feeling the delicacy of his sentiments, replied, in a menacing tone of voice, “you shall be made to obey.” To which he boldly answered, “I will sooner disable my right hand, than be constrained to do any thing contrary to my honour.” The king was pleas’d with the greatness of soul which appeared in his noble reply, and offer’d him a pension of three thousand livres, if he would attach himself to his service. Callot thankfully refused the advantageous offer, preferring the love of his country to the amassing of a fortune.

“The fertility of invention, and the vast variety, which are found in the works of this excellent artist, are very astonishing. One could hardly have suppos’d it possible, to combine so great a number of figures together as he

has done, and vary the attitudes, without forced contrast; so that all of them, whether single figures or groups, may be easily distinguished from each other, even in the masses of shadow; especially when we consider, that they are often minute to admiration. He generally (in his large prints especially) raised the point of sight to a considerable height in his compositions, to afford a greater space for the figures, and consequently a greater scope to his invention. In that charming print, called the *Punishments*, the number of figures he has introduced is wonderful; all of them disposed in different groups, with the greatest judgment; and the actions of the smallest of them in the distance, seems conspicuous, though the largest figure in the fore-ground scarcely exceeds three quarters of an inch. The same may be said of the *Fair*; and indeed of many others nearly equal to them in beauty. Where so great a number of figures is introduced into one print, it cannot be supposed, that there should be any great general effect, to strike the eye at first sight. On the contrary, in casting it cursorily over the *Fair*, the *Punishments*, or the *Temptation of St. Anthony*, one would be at a loss to declare the subject; the whole appears confused, and without harmony: but the trouble of a careful examination is well repaid by the richness, the beauty, the taste, and the judgment we discover in the disposition of the figures, the management of the groups, and the variety and propriety of the attitudes, which steal, as it were, upon the mind.

“He engraved in several styles; the first of which was in imitation of his tutor Santa Gallina. After which he

he worked entirely with the graver; but without success. Of this sort are the *Acts of the Apostles*, small plates from Ludovicus Civolius. His next style was a mixture of the point and the graver, with coarse, broad hatchings in the shadows; as the *Card-Players*; the miracle of *St. Mansuetus restoring to life the son of king Leucorus*, who had fallen into a river, in reaching for his tennis-ball. The *Virgin seated at the table, with Joseph giving drink to the child Jesus*. But his best manner is that which appears to have been executed with the most freedom; by which we may say, as it were, he has expressed with a single stroke, variety of character, and correctness of design.

“He was, according to report, the first who used hard varnish in etching; which certainly is greatly superior to that which was before adopted. The works of this master amount to 1380 prints. Of these but few can possibly be mentioned in the following list:

“The *Murder of the Innocents*, a small oval plate engraved at Florence.

“The *Marriage of Cana in Galilee*, from Paolo Veronese, a middling sized plate, length-ways.

“The *Passion of Christ*, on twelve very small upright plates: first impressions very scarce.

“*St. John in the island of Patmos*, a small plate nearly square.

“The *temptation of St. Anthony*, a middling sized plate, length-ways.

“The *Punishments*, wherein is seen the execution of several criminals.

“The *Miseries of War*, eighteen small plates, length-ways, &c. &c.

*Explanation of the Plates entitled,*  
**PREPARATION of COLOURS; and**  
*INSTRUCTION in the Use of COLOURS.*

These two plates form a kind of frontispieces to the two divisions of the COMPENDIUM of COLOURS.

The boy sitting on the books, is reading to him, who is grinding colours, the directions contained in this work; the books he sits upon are supposed to be treatises on subjects allied to the art: in the back-ground are other materials preparatory to practice; such as cloths strained on frames, &c.

To explain the companion plate, which represents DESIGN (holding his port-folio, with a drawing of Apollo Pythias, and his port-crayon,) in conversation with COLOURING, (who is composing various tints on his palette;) we may perhaps suppose some such topics as the following to compose their discourse.

DESIGN. What are you doing there?

COLOURING. I am mixing a number of tints for a picture of my sister GRACE.

DESIGN. Softly, softly; Why did not you acquaint your friend DESIGN? You do not mean to discard my assistance.

COLOURING. Certainly no. I have indeed been told by some (but they were not my friends) that the power of colours was irresistible; that they imparted life to figures and objects, which without them would be mere inanimate and unintelligible outlines; but I know well, that, without correct outlines, vain are my utmost efforts.



*Preparation*

*of Colours for Use.*

*London Pub.<sup>d</sup> Oct. 1. 1785 by C. Taylor N<sup>o</sup> 10 near Castle Street, Holborn.*





*Instructions*

*in the Use of Colours.*

*London, Pub. Sep<sup>r</sup> 1. 1785, by C. Taylor N<sup>o</sup> 10 near Caylle Street, Holborn.*



efforts. Who teaches me where to place my tints with the happiest effect? when to employ fervid and glowing, or gentle and delicate touches? who directs me to tinge the roseate cheek, or to invigorate the ruby lip? No, no, I am not so forgetful of favours; from you, DESIGN, I have learnt the application of all skill——

DESIGN. I am charmed with your frankness; and, in return for your acknowledgments, I confess my obligations to you. To you I am beholden for numerous graces; for many charms and attractions: You finish what I commence. I begin the deception of a spectator; you complete his mistake. In vain might sundry globules offer themselves to the eye, you must tinge them into grapes. In vain may I dispose the folds of a drapery, COLOURING must render them a curtain——What is your sister whispering?

COLOURING. That I promised to accompany her on a visit to-day.

DESIGN. To our old friend, in Liecester-Square.

COLOURING. You have guessed extremely a-propos.

DESIGN. I am glad of it; I will accompany you; we shall be heartily welcomed. GRACE shall sit to him; and you and I will take our old stations at his right hand.

*Explanation of the Plate of HEARING.*

This delightful sense is represented under the figure of a boy, or genius, playing on a guitar, to the sounds of which he listens with great attention: This idea is so familiar, that nothing additional need be said to explain it.

## T O T H E P U B L I C.

**L**IKE a traveller, about to take a new and unbeaten path, is the proposer of an original work on an unusual subject; such *was* the situation of the Editor of the *Artist's Repository* at its commencement: safe arrived, the traveller may justly thank those who contributed to his good success; such *is* the situation of the Editor, and such his desire at this time.

This work has not only excited attention, but has been generally acknowledged to be well-conducted, and of much utility: for this favourable reception and encouragement, the Editor returns his most grateful acknowledgments. It will, doubtless, be permitted him, to confess his obligations to many respectable correspondents, who, by commendations, by requests, or by hints of advice, have contributed not a little to the improvement of the work: and he cannot but think it a flattering circumstance, that many persons have, with a kind of hearty anxiety, expressed their earnest wishes for its success and continuance, and have treated the Editor rather as a friend than a stranger. Our readers in general, and these gentlemen in particular, will be pleased to know, that the work is in no danger of ceasing, while, beside the perpetual sale of sets (sometimes of half a dozen in a day), the monthly delivery reaches *one thousand* copies.

We may mention, as a proof of general approbation, that

that we have had only *one* letter of complaint during the course of the two volumes, and that was from a gentleman who forgot how necessary, though difficult, it is to blend the *dulce* with the *utile*.

As to the future conduct of the work; during the course of the second set of lectures, it will be not very different from what it has hitherto been, in the letter-press part: the plates will comprise a variety of subjects connected with the lectures, but not to the exclusion of agreeable compositions of figures. We have already given a specimen of what it will be our earnest endeavours to continue, in giving prints from original drawings, studies, &c. of our great modern masters; we have reason to flatter ourselves, that this part of our work will gradually form an assemblage of merit, and utility, and preserve many excellent designs, and pleasing subjects; as well as extend the knowledge of the abilities of the respective masters.

We shall now close, by assuring our readers, that we have materials for the continuation of this work, which, we flatter ourselves, will be thought, at least, equally (perhaps more) interesting and entertaining as it proceeds: we have nothing more at heart than to shew our grateful sense of favours received, neither exertions, nor expence will be spared to render the ARTIST'S REPOSITORY singularly and uniformly excellent.

This Day is published, (Price One Shilling) to be continued Monthly,

By C. TAYLOR, No. 10, near Castle-Street, Holborn, London,

No. VI. (Ornamented with Six elegant Copper-plates) of

## SURVEYS OF NATURE,

Historical, Moral, and Entertaining,

By FRANCIS FITZGERALD, Esq.

Author of the Lectures in the ARTISTS REPOSITORY, and  
DRAWING MAGAZINE.

A desire to render the acquisition of natural knowledge among us more general, more entertaining, and familiar, is the occasion of the present work, which is addressed as well to Ladies as Gentlemen; and which proposes to divest every principle of its abstruseness, and to convey popular and pleasing information. The former attempts of the Author to attain this Distinction (for such he esteems it) have been crowned with success; and his hope is, that as the subjects of the present undertaking are infinitely interesting—as grand, magnificent, or useful; so his manner of treating them will be found highly perspicuous and amusing: nor has he omitted to blend moral with natural instruction.

The Course intended by the Author, and which seems most regular for such a Work, is, to consider (i.) the celestial phenomena, Sun, Moon, &c. whose influences have great effect on (ii.) terrestrial phenomena, Light, Air, Clouds, Rainbow, &c. then to survey (iii.) the Earth, then (iv.) its inhabitants, Man, Animals, Reptiles, Insects, &c. down to (v.) the minutest discoveries of the microscope.

It is his desire that deep or abstruse disquisitions may not be expected, nor any mathematical calculations, or solutions; nothing but what is free, general, and of easy conception to the reader; though to render it so, has often been more difficult to the Author, than if he had written it in a technical manner.

The work is given in the form of Lectures; and much of it as actually delivered to a select auditory. At the end of each Lecture are the Plates belonging to it, accompanied by remarks, rendering the whole completely easy and regular.

The following list contains the plates adapted to the MISCELLANIES, which may be placed either at the pages where they are explained ; or AFTER the letter-prefs of the MISCELLANIES, in the following order :

Page		7. Origin of Design, published in	No. 1
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Those entitled,

Page	125.	Theory of Colours,	13
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may be placed at their respective pages, or as frontispieces to the divisions of the COMPENDIUM OF COLOURS. If the latter is preferred,

The Theory of Colours should face the title;

The Preparation to face page 17

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Page	76.	Cupid holding his Arrow.	
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—	76.	Dancing Boys.	
—	76.	Omnia vincit Amor	
—	76.	et nos cedamus amori.	

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End of the First Part of the MISCELLANIES.

This Day is published, (Price One Shilling) to be continued  
Monthly,

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## SURVEYS OF NATURE,

Historical, Moral, and Entertaining,

By FRANCIS FITZGERALD, Esq.

Author of the Lectures in the ARTISTS REPOSITORY, and  
DRAWING MAGAZINE:

A desire to render the acquisition of natural knowledge among us more general, more entertaining, and familiar, is the occasion of the present work, which is addressed as well to Ladies as Gentlemen; and which proposes to divest every principle of its abstruseness, and to convey popular and pleasing information. The former attempts of the Author to attain this Distinction (for such he esteems it) have been crowned with success; and his hope is, that as the subjects of the present undertaking are infinitely interesting—as grand, magnificent, or useful; so his manner of treating them will be found highly perspicuous and amusing: nor has he omitted to blend moral with natural instruction.

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The work is given in the form of Lectures; and much of it as actually delivered to a select auditory. At the end of each Lecture are the Plates belonging to it, accompanied by remarks, rendering the whole completely easy and regular.

MISCELLANIES

*relating to*

THE ARTS.

*collected from*

THE

ARTIST'S REPOSITORY

AND

*Drawing Magazine.*

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*Part II.*

---

L O N D O N

*Published by C. Taylor N.° 10. near  
Castle Street, Holborn.*



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## MISCELLANIES.

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REVIEW of Mr. BARRY's PICTURES at the  
*Great Room of the SOCIETY of ARTS, &c. in  
the ADELPHI.*

WE have purposely delayed to notice this very capital undertaking, till the Society should have published their Transactions, in which, as Mr. MORE very politely informed us, they would be described: but, as little new appears to be added, we shall recur to Mr. BARRY's Descriptive Catalogue.

Mr. BARRY gives us the following history of this work:

"Immediately upon my connection with the Royal Academy, in a conversation, at one of our dinners, where we chatted a good deal about the concerns of Art, I made a proposal, that, as his Majesty had given us a palace (Old Somerset House) with a chapel belonging to it; that it would become us jointly to undertake the decorating this chapel with pictures; that it afforded a good opportunity of convincing the public of the possibi-

lity of ornamenting places of religious worship, with such pictures as might be useful, and could possibly give no offence in a protestant country; that, probably, this example would be followed in other chapels and churches; that it would be opening a new and noble scene of action, would not only be highly ornamental to the country, but would be absolutely necessary for the future labour of the many pupils the Academy was breeding up; adding, withal, an observation I had made some little time before at Milan; that, in one church there (the Domo) there was more work of pictures and statues, than the whole Academy could be able to execute in a century, even supposing them to work every day. Every one came into the proposal with great eagerness. Sir Joshua Reynolds proposed, as an amendment, that, instead of Somerset chapel, we had better undertake St. Paul's cathedral, which was agreed to; and he was accordingly commissioned to propose it to the dean and chapter; they consented, and we had a regular meeting of the Academy in consequence, where Angelica, Barry, Cipriani, Dance, Reynolds, and West, were, by the majority of votes, selected from the body of the Academy for this purpose; the matter made some little noise for a time; but, in the end, came to nothing; as we were informed in October, 1773, that the Bishop of London, Dr. Terrick, would not give his consent.

“ Very shortly after our disappointment in the affair of St. Paul's, I received the following letter from Valentine Green, Esq. mezzotinto engraver to his Majesty.

‘ S I R,

‘ SIR,

‘ Inclosed you receive a copy of resolutions of the Society of Arts, &c. in the Strand, relative to the decorating of their New Room, in the Adelphi. The favour of your company is therefore requested, to meet the several artists whose names are inserted in those resolutions, at the Turk’s Head Tavern, Gerrard-Street, on Tuesday evening, the 5th of April next, at seven o’clock, to determine upon an answer to be reported to the Society. The plan referred to in the resolutions will be, at that time, produced for your inspection.

‘ I am, &c.

‘ VAL. GREEN.’

*Salisbury Street,  
March 31, 1774.*

“ This plan consisted of eight Historical Pictures, each 9 feet wide by 11 feet 10 inches high; and two Allegorical Pictures, one 8 feet by 5, the other 7 by 5.”

This plan the artists declined to execute.

“ More than three years after this, viz. in March, 1777, Mr. Green, at my desire, proposed to the Society, that one of those Royal Academicians they had applied to for the decoration of their Great Room, was now willing to take the whole upon himself, and to execute it upon a much larger and more comprehensive plan; this was assented to by the Society; and has terminated in the work comprehending the following subjects, consisting of six

A 2

Pictures,

PICTURES, endeavouring to illustrate one great maxim or moral truth, viz. that the obtaining of happiness, as well individual as public, depends upon cultivating the human faculties. We begin with Man in a savage state, full of inconvenience, imperfection and misery ; and we follow him through several gradations of culture and happiness, which, after our probationary state here, are finally attended with beatitude or misery. The first is the Story of Orpheus ; the second, a Harvest Home, or Thanksgiving to Ceres and Bacchus ; the third, the Victors at Olympia ; the fourth, Navigation, or the Triumph of the Thames ; the fifth, the Distribution of Premiums in the Society of Arts, &c. and the sixth, Elysium, or the State of final Retribution : three of these subjects are poetical, and the others historical.

#### NO. I. O R P H E U S.

“ THE story of Orpheus has been often painted, but by foolishly realizing a poetical metaphor : whatever there was valuable in it, has been hitherto overlooked. Instead of treating it as a mere musical business, as a man with so many fingers, operating on an instrument of so many strings, and surrounded with such auditors as trees, birds, and wild beasts ; it has been my wish rather to represent him as he really was, the founder of Grecian theology, uniting in the same character, the legislator, the divine, the philosopher, and the poet, as well as the musician. I have therefore placed him in a wild and savage country, surrounded by people as savage as their soil,

foil, to whom he (as a messenger from the gods, and under all the energies of enthusiasm) is pouring forth those songs of instruction which he accompanies in the closes with the music of his lyre.

“ The hearers of Orpheus, who are in what is called the state of nature, are most of them armed with clubs, and clad in the spoils of wild beasts, with courage and strength, to subdue lions and tygers, but without wisdom and skill, to prevent frequent retaliation on themselves, and their more feeble offspring. At some distance on the other side of a river, is a woman milking a goat, and two children sitting in the entrance of their habitation, a cave, where they are but poorly fenced against a lion, who discovers them as he is prowling about for prey; a little farther in the distance, are two horses, one run down by a tyger, by which I wished to point out, that the want of human culture is an evil which extends (even beyond our own species) to all those animals which were intended for domestication, and which have no other defence but in the wisdom and industry of man. In the woman with the dead fawn over her shoulder, and leaning on her male companion, I wished to glance at a matter often observed by travellers, which is, that the value and estimation of women increases according to the growth and cultivation of society.

“ As Orpheus taught the use of letters, the theogony or generation of the gods, and the worship that was due to them, I have placed before him papers, the mundane egg, &c. a lamb bound, a fire kindled, and other materials

fials of sacrifice, to which his song may be supposed preparatory: considerably behind, in the extreme distance, appears Ceres, as just lighting on the world. These circumstances lead us into the second Picture, which consists of some of the religious rites established by those doctrinal songs of Orpheus.

No. II. *A Grecian Harvest Home, or Thanksgiving to the Rural Deities, CERES, BACCHUS, &c.*

“IN the fore-ground are young men and women, dancing round a double terminal figure of Sylvanus and Pan, the former with his lap filled with the fruits of the earth, &c. just behind them are two oxen with a load of corn, a threshing-floor, &c. on one side is just coming in, the father or master of the feast, with a fillet round his head, a white staff, or sceptre, &c. his aged wife, &c. in the other corner is a basket of melons, carrots, cabbage, &c. rakes, plough, &c. and a group of inferior rustics drinking, &c. If this part should be thought less amiable, more disorderly, and mean than the rest, it is what I wished to mark.—In the top of the picture, Ceres, Bacchus, Pan, &c. are looking down (see *Georgic*, book 1st.) with benignity and satisfaction, on the innocent festivity of their happy votaries; behind them is a limb of the zodiac, with the signs of Leo, Virgo, and Libra, which mark this season of the year.

In the distance is a farm house, binding corn, bees, &c. male and female employments, courtship, marriage, and a number of little children every where. In short,

I have

I have endeavoured to introduce whatever could best point out a state of happiness, simplicity, and fecundity, in which, though not attended with much eclat, yet, perhaps, the duty we owe to God, to our neighbour, and ourselves, is much better attended to, than in any other stage of our progress; and it is but a stage of our progress, at which we cannot stop, as I have endeavoured to exemplify by the groupe of contending figures, in the middle distance, where there are men wrestling, one of the lookers on has a discus under his arm, &c. on the other side, the aged men are sitting and lying along, discoursing and enjoying the view of those athletic sports, in which they can no longer mix.

No. III. *Crowning the Victors at OLYMPIA.*

I HAVE taken that point of time, when the Victors in the several games, pass in procession before the hellanodicks or judges, where they are crowned with olive, in the presence of all the Grecians. The three judges are seated on a throne, which is ornamented with medallions of their great legislators, Solon, Lycurgus, &c. under which come trophies of the victories of Salamis, Marathon, and Thermopyle, which are not improper objects of commemoration for such a place.

In the chariot is Hiero of Syracuse; the person who leads the chorus, is Pindar; the old man on the shoulders of the boxer, and pancratiast, is Diagoras of Rhodes, who having been often in his younger days celebrated for his victories in those games, has now, in his advanced

vanced age, the additional felicity of enjoying the fruit of the virtuous education he had given his children, he being carried round the stadium, on the shoulders of his two victorious sons, amidst the acclamations of the people of Greece. Cicero, Plutarch, and other great men, have taken notice of this incident, and one of them mentions the saying of a Spartan on this occasion, which strongly marks the great estimation in which those victories were held. [Now die, Diagoras, for thou canst not be a god.] The spectators for the most part consist of all those celebrated characters of Greece, who lived nearly about that time, and might have been present on the occasion.

At one end of the picture is a statue of Minerva, at the other, a statue of Hercules treading down Envy, which are comprehensive exemplars of that strength of body, and strength of mind, which were the two great objects of Grecian education. In the Minerva I have followed the original passage in Homer and Pausanias's description of her statue by Phidias: not to mention other matters, it is not a little surprising to find that circumstance so proper and so truly terrific, of the rim of serpents rolling round the egis, omitted in all the statues I have seen of her, except one which is in the Capitol at Rome, though this statue is in the other, and more essential respects, of no great worth, as the majesty, grandeur, and style of proportions of Minerva, are her particular characteristics, and not merely her helmet and egis. As to the Hercules treading down Envy, on the other side,

Horace observes, that this was Hercules's last labour, and cost his life before it could be effected. On the base-ment of this statue of Hercules, sits Timanthus the painter, with his picture, which is mentioned by Pliny, &c. of the Cyclops and Satyrs. As there is no portrait of Timanthus remaining, (from a vanity not uncommon amongst artists) I shall take the liberty to supply him with my own.

No. IV. COMMERCE, *or the Triumph of the THAMES.*

THE practice of personifying rivers, and representing them by a genius, or intelligence, adapted to their peculiar circumstances, is as ancient as the arts of poetry, painting, and sculpture. It has therefore been my endeavour to represent Father Thames, as of a venerable, majestic, and gracious aspect, steering himself with one hand, and holding in the other the mariner's compass; from the use of which, modern navigation has arrived at a certainty, importance, and magnitude, superior to any thing known in the ancient world; it connects places the most remote from each other; and Europe, Asia, Africa, and America, are thus brought together, pouring their several productions into the lap of the Thames.

The Thames is carried along by our great navigators, Sir Francis Drake, Sir Walter Raleigh, Sebastian Cabot, and the late Captain Cook of amiable memory, in the character of Tritons; overhead is Mercury, or

Commerce, summoning the nations together, and in the rear are Nereids carrying several articles of our manufactures and commerce of Manchester, Birmingham, &c.

As music is naturally connected with matters of joy and triumph, and that according to all necessary propriety, the retinue of the Thames could not appear without an artist in this way, I have introduced doctor Burney behind Drake and Raleigh.

*V. The Distribution of Premiums in the Society of Arts, &c.*

THE sitting figure in the corner of the picture, who holds the instrument of the institution in his hand, is Mr. Shipley, whose zeal for whatever is of publick benefit, was very instrumental in the first framing of this Society. One of the two farmers, who are producing specimens of corn to Lord Romney, the president, is Arthur Young, Esq; the very knowing and ingenious author of the Farmer's Tours, &c. Near him is Mr. More, secretary to the Society; on one side of Lord Romney is the Hon. Mr. Marsham, V. P. on the other, and between him and his royal highness the Prince of Wales, who is habited in the robes of the Garter, is Salisbury Brereton, Esq; V. P. towards the centre of the picture is a distinguished example of female excellence, Mrs. Montagu, who is earnestly recommending the ingenuity and industry of a young female, whose work she is producing; around her stand the late Dukes of Northumberland,

berland, the Earl Percy, V. P. Joshua Steele, Esq. the ingenious author of that admirable treatise on the Melody of English Speech. Sir George Saville, V. P. Dr. Hurd, bishop of Worcester, Soame Jennings, and James Harris, Esqrs. Near Mrs. Montagu stand the two beautiful Duchesses of Rutland and Devonshire. Between them I have placed that venerable sage, Dr. Samuel Johnson, who is pointing out this example of Mrs. Montagu, as a matter well worthy their Grace's most serious attention and imitation.

Further on is his grace the Duke of Richmond, V. P. and near him is my former friend and patron Edmund Burke, Esq; to the conversation of this truly great man, I am proud to acknowledge, that I owe the best part of my education. Providence threw me early in his way; and if my talents and capacity had been better, the public might have derived much satisfaction and some credit from the pains he bestowed upon me: it was he that maintained me whilst I was abroad, during my studies; and he did not discontinue his very salutary attentions until my return, when it might be supposed I could no longer stand in any need of them. Further on is Edward Hooper and Keane Fitzgerald, Esqrs. and vice-presidents: his Grace the Duke of Northumberland, the Earl of Radnor, William Locke, Esq. and Dr. Hunter, are looking at some drawings by a youth, who had obtained the premium of the silver pallet; behind him is a boy with a port-folio under his arm, in whose coun-

tenance and action I wished to mark dejection and envy, as he is attending to the praises they are bestowing on the successful boy; the clergyman behind is Dr. Stephen Hales, V. P. author of *Vegetable Staticks*, &c. behind him is the late Lord Radnor, V. P. and Lord Folkestone, who was the first president of the Society. In the back ground appears part of the water-front of Somerset House, St. Paul's, &c.

In the corners of the pictures are specimens of cotton, indigo, &c. for the cultivation of which, particularly in the colonies in America, the Society had at different times given premiums and bounties to a very considerable amount: there are also gun-barrels of white tough iron, maps, charts, madder, cochineal, a gun-harpoon for striking whales with more certainty and less danger, English carpets, and large paper of a loose and spongy quality, proper for copper-plate printing, which is, and has long been a very great desideratum: as our engravers (whose works are now a considerable article of commerce) are for the most part obliged to make use of the French grand aigle and colombier.

I have introduced a picture and a statue in the back ground; the picture, of which part only is seen, is the fall of Lucifer, a design which I made about five years since, when the Royal Academy had selected six of us to paint each a picture for St. Paul's cathedral; the statue is the Grecian Mother dying, and, attentive only to the safety of her child, is putting it back from her breast, after which it is striving,

VI. E L Y.

VI. ELYZIUM, *or the State of final Retribution.*

IN this concluding picture which occupies the whole side of the room, (and is of the same length with that of the Victors at Olympia, viz. 42 feet each) it was my wish to bring together in Elysium, those great and good men of all ages and nations, who were cultivators and benefactors of mankind; it forms a kind of apotheosis, or more properly a beatification of those useful qualities which were pursued through the whole work. On one side, this picture is separated from that of the Society, by palm-trees, a large pedestal, and a figure of a pelican feeding its young with its own blood, which not unaptly typifies the generous labours of those personages in the picture, who had worn themselves out in the service of mankind. On the pedestal I shall inscribe a motto, which, with the alteration of a word or two, is taken from the conclusion of the speech of Virtue to young Hercules in Xenophon's *Memorabilia*. "They are the favourites of God, whose lives have been actively virtuous, cherished by their friends, honoured by their country, they remain not buried in oblivion, but a glorious reputation makes them flourish eternally in the memory of all men."

Behind those palms, near the top of the picture, are indistinctly seen, as immerst and lost in the blaze of light, cherubim veiled with their wings, in the act of adoration, and incensing something not seen, above  
 7 them

them and out of the picture, from whence the light and glory proceeds, and is diffused over the whole. This method of introducing the awful idea of God into the picture by his effects, rather than by any attempt to delineate him by a form, appears to me not only more proper, but more elevated than representing him by the figure of an old man with a globe in his hand, as Raffaello has done in his dispute of the Sacrament, between whom and the saints that surround him, there is very little perceivable difference. In the interior and distant part of the picture are many figures, most of them females absorbed in glory; as they are not particularly distinguished, they may stand for that species of character which forms the bond of society, and is the solace of domestic life. If one may believe (and why not?) that the reward hereafter to be bestowed upon the good and amiable private man or woman, will be proportionate to the grateful satisfactions that their complacency, benevolence and affectionate friendships afford in this life, it will be very great indeed. Though the unambitious and reserved nature of this character, shuns general remark, yet when men call to their recollection the real, unalloyed comforts, and satisfactions they have derived from their connections in life, no small part of them will be found owing to their intimacy with this character. It has been, and is my happiness to know some of them, who are full of active good, though so unambitiously employed as to make no noise; every man must find  
some,

some, and no one can ever forget or cease to love those they have known.

The figure lying down with a pen in one hand, and nearest the eye of the spectator, is Roger Bacon, an English Franciscan Monk, with his *Opus Majus* in the other; near him is Archimedes, Descartes, and Thales who first taught astronomy to the Greeks, with a celestial sphere divided into five zones, the constellation of the *Ursa Minor*, which was the foundation of navigation, and a diagram for explaining the doctrine of eclipses, which he first discovered; in the hand of Descartes is a geometrical work on which they are attentive, where I have introduced that problem of the Cylinder, Sphere, and Cone, as the ultimum of antient Geometry, which Cicero tells us he had discovered on the tomb of Archimedes; opposed to this is another problem of Descartes; behind him is Sir Francis Bacon, Nicholas Copernicus, Gallileo, and Sir Isaac Newton, who, with two angels, are looking at a solar system, which the inferior angel is uncovering, whilst the superior, with one finger over a comet in its aphelion, and the other pointing up, may be supposed to explain some piece of divine wisdom, which her admiring hearers had been before unacquainted with. Not only in this group, but through the whole picture, I have endeavoured to make the particular happiness of each class and order of men to consist greatly in the pursuit of their favourite studies, in which they may now be supposed to enjoy a more clear  
and

and distinct view of that adorable wisdom and infinite œconomy, which, in proportion to the intelligence with which they are observed, will be every where manifest through all the works of God. Near the inferior angel is that great and good man Christopher Columbus, of Genoa, holding in his hand a chart of that Western world he had discovered; the group of sitting figures next to him, is the glorious Sextumvirate of Epaminondas, Socrates, Cato the younger, the elder Brutus, and Sir Thomas More.

Behind Columbus is Lord Shaftsbury, John Locke, Zeno, Aristotle, and Plato: in the opening between this group and the next, is Dr. William Harvey, with his work on the circulation of the blood; and sitting below him is the Honourable Robert Boyle, holding a retort: the next group, at which Aristotle and Locke are looking, and Plato pointing, are legislators, where King Alfred the Great, the deliverer of his country, the founder of its navy, its laws, juries, arts, and letters, with his Dom book in one hand, is leaning with the other on the shoulder of the greatest and best of law-givers, William Penn, who is shewing his code to Lycurgus, Solon, Numa, and Zaleucus. On the other side of Penn is Minos, Trajan, Antoninus, Peter the Great of Russia, Edward the Black Prince, Henry the Fourth of France, and Andrea Doria of Genoa. I have here introduced also those patrons of men of genius, Lorenzo de Medicis, Louis the XIVth, Alexander the Great,

Great, Charles the First, Colbert, Leo the Tenth, Francis the First, and the Earl of Arundel ; just before this group, on the rocks which separate Elyzium from the Infernal Regions, are placed the angelic guards, see Milton, book iv. verse 549 ; and in the most advanced part an Archangel, whose countenance and action bear evident marks of concern, is weighing what is not seen ; behind this figure is another Angel, explaining something to Pascal and Bishop Butler.

Behind Francis the First and Lord Arundel, are Hugo Grotius, Father Paul, and Pope Adrian.

Near the center towards the top of the picture, sits Homer, on his right hand Milton, next him Shakespeare, Spencer, Chaucer, and Sappho ; behind her sits Alcæus, who is talking with Ossian ; near him are Menander, Moliere, Congreve, Bruma, Confucius, Mango Capac, &c. Next Homer on the other side, is the Archbishop of Cambray, with Virgil leaning on his shoulder ; near them Tasso, Ariosto, and Danté ; behind Danté, Petrarch, Laura, Giovanni, and Boccacio. In the second range of Figures, over Edward the Black Prince and Peter the Great, are Swift, Erasmus, and Cervantes ; near them Pope, Dryden, Addison, and Richardson ; behind Dryden and Pope are Sterne, Gray, Goldsmith, Thompson, and Fielding ; and near Richardson, Inigo Jones, Sir Christopher Wren, and Vandyke ; next Vandyke is Rubens, with his hand on the shoulder of Le Sueur ; behind him is Le Brun, next are Julio Romano, Dominichino, and Annibal Carachi, who are in conversation with Phidias, behind whom is Giles Hufsey. Nicolas Poussin and the Scycionian maid are near them, with Callimachus, and Pamphilus ; near Apelles is Corregio ; behind Raphael

stand Michael Angelo, and Leonardo da Vinci ; and behind them Ghiberti, Donatello, Massaccio, Brunaleschi, Albert Durer, Giotto, Cimabue, and Hogarth.

In the top of this part of the Picture, I have glanced at what is called by Astronomers, the *System of Systems*, where the fixed stars, considered as so many suns, each with his several planets, are revolving round the *Great Cause* of all things ; and represented every thing as effected by *Intelligence* : each system, carried along in its revolution by an Angel : though only a small portion of this circle can be seen, yet enough is shewn to manifest the sublimity of the idea.

In the other corner of the Picture, is represented Tartarus, where, among cataracts of fire and clouds of smoke, two large hands are seen, one of them holding a fire fork, the other pulling down a number of figures, bound together by serpents, representing War, Gluttony, Extravagance, Detraction, Parsimony, and Ambition ; and floating down the Fiery Gulph, are Tyranny, Hypocrisy, and Cruelty, with their proper attributes ; the whole of this picture proving the truth of that great maxim, which has been already quoted, but cannot be too often inculcated :

“ That the obtaining happiness, as well individual as public, both in this world and hereafter, depends on cultivating the human faculties.”

Thus far we have traced Mr. B's account of his performance : as not only some of our readers, but perhaps some encouragers of the arts in future times may enquire the cost ; we shall insert the account as given by the Secretary.

“ After this account and description of the Pictures painted by Mr. Barry, there remains only to state the  
sums

fums expended by the Society on this occasion, with a view, not so much to the ornamenting the Room in which their meetings are held, as to prove to the world, in the most convincing manner, that the elegant Arts are not confined to any country, but that under due encouragement and protection, they will prosper as well in England as in the warmer climate of Italy.

Expenditure on account of the pictures painted by  
Mr. Barry.

	£.	s.	d.
For canvas, colours, frames, and other incidental charges	—	315	2 0
Expende of two exhibitions, including catalogues	—	224	0 0
		<hr/>	
		£. 539	2 0

We shall close the subject before us with a few remarks: our readers will perceive for themselves that Mr. B. has an original and enlightened manner of thinking; far from being confined by those fetters which might have cramped an ordinary genius, he has rushed forward toward the highest regions of superior excellence.

As compositions, these pictures deserve our warmest applause: beside containing the noblest thoughts, many of the *ingredients* (so to express ourselves) are happily selected, and applied; and we have not any performance of a single artist, which may rival that we have been inspecting.

But, notwithstanding our general applause, there are a few observations connected with the subject, which it would not be right in us to suppress. It is true that Mr. B. has emulated the fame of ancient artists, and has endeavoured to raise in his performance a rival to the Athenian

nian Stoa; but was it, therefore, necessary to transform himself totally into an ancient Greek? or to adopt *solely* the principles of Attic lore? In a work designed to inculcate virtue, as connected with happiness, we imagine CHRISTIANITY might justly have expected its place, especially when the last picture in the series must have been a vague idea, and without splendor or refulgence; had not life and immortality been happily authenticated by evangelic facts. We have observed the same omission elsewhere; but never saw an opportunity so well adapted, and so totally forgotten: this is a radical fault.

It was in Mr. B's power to have prevented the foregoing observation, but it was not in his power to place his pictures where they might be seen by all the world, and at all times; such a work should be exposed in the Exchange, or the Bank, or some situation where it might be known to exist, which perhaps twenty years hence it hardly may be, except by the engravings its author proposes to publish.

We heartily wish the colouring of these pictures was equal to their composition.

Mr. B. is not happy in his modern portraits; and were not others of the principal persons extant, we should be vexed to see them thus transmitted to posterity.

Yet after all, it is a noble work, and very greatly superior, not only to any undertaking of modern artists, but also to what, from former specimens, we conceived of Mr. B's abilities. Nor does it a little heighten our idea of his mental powers, when we reflect that ease and affluence were not among his auxiliaries, or proposed to him as the recompence of his labour; but that his hunger and thirst for fame suspended the acerbity of more ignoble appetites.

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## M I S C E L L A N I E S.

IT was impossible for us to convey to our readers, in our last number, any information on the subject of this year's EXHIBITION at the Royal Academy; but we shall now endeavour to impart a general idea of the merit of the present assemblage offered to public inspection.

We have heretofore had occasion to remark the utility of the arts, as affording representations of objects, &c. from various quarters of the globe; so that without the inconveniences, or, indeed, in general, the impossibilities of travelling, and of visiting distant countries, we may at home enjoy the inspection of their principal productions. This idea returned with no little force upon us, when surveying the present collection, which, among other articles, consists of, *a portrait of Captain Joseph Brandt, otherwise Thayeadanega of the Mohawks* (a picture which does credit to the pencil of Mr. RIGAUD); *natives of Kamtschatka*; *views in China, and America*, &c. by Mr. WEBBER; *several views in the East Indies*, by Mr. HODGES; others of *Quebec and Montreal, in Canada*, by Mr. PEACHY; others by Lieut. ELLIOT; and (what after the above seems at home) the *Giant's Causeway, in Ireland*, by Mr. GARVEY; not to mention studies, &c. in Rome, to which we are familiar.

Nor ought we, in this enumeration, to omit pictures of *Humming birds, and others of a similar kind*, which have much accuracy and novelty to recommend them, by Mr. REINAGLE; while, therefore, taste, and desire of knowledge, form any part of education (that prolific source of *wants*) in refined and cultivated society; the arts and their productions may justly disdain to be treated as useless or insignificant.

It should seem, either, that notwithstanding the week's *grace* given this year, the larger pictures of Sir JOSHUA REYNOLDS were not finished; or, that the room was thought sufficiently filled without them—For few of this artist's pieces are large. We shall, however, notice his whole length of the *present Duke of Orleans*, as well because we consider it among the other compliments paid to this nation by his highness, as because the dress (which is unquestionably official) gives a remarkable singularity to the picture. Moreover Sir JOSHUA has formerly been reproved for his uncouth and unnatural manner of painting clouds, of which this picture is a demonstrative instance; to force an effect, they are brought so close to the figure, that it seems as if, by stretching out his arm, he might grasp them.

The general merit of this artist's productions is well known; and while grace and freedom are among the excellencies of art, we cannot be too sensible of our obligations to Sir J. for his happy banishment of the former stiff and set attitudes, which once were universal in portraits.

Mr. WEST has this year contributed two pictures, one very large, representing *Alexander III. King of Scotland*,

*land, rescued from the fury of a Stag.* We remember to have thought this design among the best of Mr. W.'s compositions, and we think so still. As to colouring, &c. we pass it; but doubt if the costume is exact. His other picture is *a Resurrection*, in which we commend his manner of introducing the soldiers at the bottom of the piece, and likewise the anatomy of Christ's figure; but the angel is so loaded with drapery, and so meant-to-be elegant, that till some angel appears, who resembles it, we conceive silence to be sufficient praise.

ANGELICA KAUFFMAN has sent from Rome, three subjects very happily chosen: No. 86, *Cornelia, the mother of the Gracchi, pointing to her children as her jewels.* No. 196, *Virgil writing his own Epitaph at Brundisium* (in his last sickness). And No. 214, *Pliny the younger and his Family alarmed at the Eruption of Vesuvius.* This lady has not acquired, during her present abode in the land of study, a more forcible manner of painting than before. Firmness and vigour of pencil would mightily improve her productions, which, however, are generally graceful and pleasing, though seldom great or magnificent.

It was some time ago confidently reported, that Mr. OPIE was dead (and he is lamented as being so, in some of the periodical prints): but his labours now exposed to public view are sufficient proofs to the contrary. We might say much in commendation of his picture, No. 96, *James I. of Scotland assassinated.* We are assured of Mr. OPIE's originality, and yet the general composition of this picture so nearly resembles a Samson bursting his bands, that had not the plaid marked the

scene, it might with little variation have served for one. It however has much merit, and out of the common way; is close enough to nature, yet not slavish. In time we hope to see this artist ripen to superior renown. This *youth* has happily acquired a force of chiaro-obscuro, in which many of his competitors are deficient: a little more vigour in his carnations might improve them.

Mr. NORTHCOTE has stepped further than before into the province of history, and with success. His *King Edward V. and his brother murdered in the Tower*, No. 188, we think has much merit and effect; at the same time we cannot think the light of the piece *truly* managed; for we never yet saw a lamp give so near a day-light hue to objects. This is, if we rightly remember, the only one of Sir JOSHUA's pupils, who has attempted history: a circumstance much to his praise.

*The Death of Prince Maximilian Leopold, of Brunswick, who perished in endeavouring to save some peasants during an Inundation of the Oder* (painted by Mr. N.) deserves commendation: and it gives us pleasure to see our artists are not inattentive to what passes in other countries, beside our own: and that they know how to estimate the valour of enemies too, appears from the picture immediately above this, representing *the Death of Don Louis de Velasco, at storming the Moro Fort at the Havanna* (by Mr. FLIMER), which, while it was infinitely honourable to him who discharged his duty at the expence of his life, was not less glorious to the enemy, who heartily regretted his fall. We might suggest to artists who employ their talents on warlike subjects, that the dress and

powder of the parade is by no means coincident with the hardships of a siege, or the exertions of battle.

Mr. SMIRKE exhibits two objects: No. 426, a *Narcissus*, which has a very agreeable harmony, and is well thought: but we are much mistaken if Mr. S. has not fallen into a frequent error of painters, in contriving the brook rather for the inspection of the spectator than of Narcissus himself. No. 392, *The Lady and Sabrina*, from *Comus*: it is indeed the Lady and Sabrina; for all the other figures, which are essential to a relation of the story, are omitted. This is no very pleasing circumstance, as it totally destroys the idea of Milton; who seems to have imagined this scene in a manner highly picturesque. This picture has much merit in parts.

We are pleased whenever we see artists stepping out of the confined track of portraits; for this reason we shall commend the number of small histories which this year offer themselves. The management of small portraits, and of large compositions, is too unlike to be eligible by an artist, whose principal study must be directed to the former; but those of smaller sizes may not less manifest the painter's abilities in conducting, or his spirit in attempting them.

No. 132, *Priam returning with the Body of Hector*, by Mr. TRUMBULL, is a considerable advance on his picture of last year; the colouring is more brilliant, and we think we foresee much improvement of this young artist in *character*, which will greatly assist his pencil.

There are several *conversations*, as they are termed, small whole lengths: as these partake much of historical

rical principles, they may confirm our idea of the propriety of such studies, since accurate principles will ever have many advantages over accidental composition.

Among such subjects we *may* include Mr. STUBBS's *Reapers and Haymakers*, which, however, are not equal to his *Labourers*, painted in 1767. Mr. BIGG has a pleasing picture of the kind, No. 229, *Lodge and its Inhabitants, belonging to Lord Howard*: the whole of this has much nature; indeed this artist is said *always* to have nature before him when at work; by which means he treats familiar subjects without much risque, but does not venture upon those which require elevation and sentiment. How then are we sure he employs all, or the superior part of the talents he may possess?

We shall make but few remarks on the portraits: they are usually much more interesting to the persons represented, or to their friends, than to casual spectators. Those which bid fairest to interest us are scenical representations: but here we shall rather wish we could commend, than point out particular faults. It requires more study than artists are usually aware of, to execute COMPOSITIONS happily: and while we would encourage them to exercise their talent in whatever manner may entitle it to applause, we advise them, that a flashy imagination and solid genius are distinct articles, and that the former especially seems very liable to suffer greatly by the chimeras of vanity, of which the "Comic Muse" is an instance. The flights of Icarus are not always successful, as MAURITIUS LOWE has it.

In general the portraits are much as usual; some good, ;

good, many middling, and others bad: but we confess these last are very happily placed. R. HOME's (of Dublin) *Irish Volunteer* is among the superior. On the whole, there is in this article more of an *equality* among the performances than is desirable; our artists of rank hardly preserving their distance from the undignified: and indeed we think scarce ever were the absentees more to be regretted than in the present collection.

Among the crayons, Mr. RUSSEL is as happy as ever we remember him; he is in fact almost *solus*.

Among the landscapes we have already noticed Mr. HODGES, whose East Indian views are highly picturesque, and contribute much to the general spectacle. Monsi. DE LOUTHERBOURG has four pictures, by no means superior to what we have seen of his works: he seems to slight his performances. He has painted more highly finished pictures than his *View of Winandermere*, which is his best this year.

Among the miniatures are several highly finished subjects. Mr. SHELLEY continues to turn his attention toward history, and we think it not unlikely others may very laudably follow his course.

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In the room below, we noticed a very pretty chimney piece, by Mr. BACON, whose talents deserve every opportunity of larger works, notwithstanding they do not disdain decoration.

Mr. PROCTER exhibits one of the boldest attempts we ever saw; and whether it be practicable in marble may be justly doubted, since the weight would be too considerable for its supports. The subject is *Diomed King of Thrace, who had taught his Horses to eat human Flesh; himself devoured*

*devoured by them.* It has much spirit, but does not compose well as a whole, the horses being the principal objects; nor could it have any striking effect of light and shade, being too scattered in its parts.

Among the drawings are several of respectable merit. That by the Earl of AYLESFORD deserves particular notice; it does great honour to its noble author's genius and abilities, and evinces the interest which the arts maintain among the higher ranks of life.

Mr. HEARNE's drawings deserve approbation; this artist's abilities are well known to the public; as are those of Mr. SANDBY, who this year exhibits a large landscape tinted, and two smaller.

Mr. ROWLANDSON is, as usual, a comical fellow; but why will he not get rid of his *mannerism*?

We have often wished to see such an idea, as Mr. CARTER has taken up, treated on a large scale; his drawing represents the dresses, &c. of our forefathers with much apparent accuracy: we think there is good room for an attempt to recall a few hundred years, and to place us in the company of our ancestors, whose habits and manners might be rendered very striking.

Thus have we traced the principal subjects in this exhibition, not without regret, when considering the abilities of the absent artists; for surely, while out of FORTY academicians only *fifteen* exhibit, it can hardly be properly denominated, even by candour itself,

The EXHIBITION of the ROYAL ACADEMY.  
O! for a recipe to restore harmony among BRITISH Artists!—

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## MISCELLANIES.

*To the Editor of the Artist's Repository.*

S I R,

**I**F it is true that 'a by-stander sees more of the game than one who plays,' it may perhaps be of some service to offer at this time a word of advice to Artists in general, especially to those who seem most desirous to bustle themselves into public notice. The age we live in, I confess, is fond of bustle, and noise, and report, and rumour; but this way of engaging attention has hitherto been confined to mechanics and tradesmen, whose shops might be passed by unnoticed, without the attraction of staring capitals, and the puff of superior commodities. But it seems as if it would not long be so confined; for those who esteem themselves *gentlemen*, and are mighty desirous that others should esteem them so too, are of late become rivals to the most mechanical in the art of puffing their own productions, and perhaps superiors in dexterous reprobation of their competitors. Nor is this behaviour confined to those who have *no* merit,

but has been discovered in those who have *some* merit, and might have much more. It is strange, that when Artists can agree to assemble their performances for public inspection, they cannot also agree to hear with complacency the praises of each other; if they will not praise each other personally: which yet seems to require no supernatural exertions of good nature, and politeness; nor is it, as I can see, connected with any idea derogatory to the applauder. But, as I said, if they will not praise, at least let them not detract from their brethren, but learn modesty and silence.

It is true, that, when an Artist finds fault, the complaint is more likely to be well grounded, than the cursory observations of casual spectators are; but it is extremely probable, the very error noticed might never have been thought of by the public, or by any but a rival Artist: yet when thus exposed, and perhaps magnified by asperity, it may render uneasy both the artist and his patron,—and for what advantage?

It is strange Artists cannot perceive their importance lessen yearly in the public estimation; if they enquire the causes of this fact (for so it is), they may find them primarily in their own vanity and self-importance, and in the discord, whose effects they lament without endeavouring to remedy. What but this has ruined the once flourishing state of the public exhibitions? What but this has increased the list of seceders, who reckon among them the prime of the profession? and has rendered it more honourable for an Artist to exhibit at home,

home, than to expose his productions to the ribaldry of the envious and malignant? And this prevents foreigners (whose taste is perhaps better regulated than we suppose) from acquiring a just idea of our proficiency in science and art.

To attempt a remedy for some of the more glaring of these abuses, let me advise Artists never to write *strictures in the news-papers*, decrying others, and applauding themselves; nor to insert *paragraphs* enumerating their own merits, for which they pay *half guineas*, and *guineas*: it is now no secret; in its nature it could not long continue one; and when found out and clearly traced to their author, who will employ or countenance him? Quit the pen, and speak with the pencil: let your abilities on the canvas, or drawing, proclaim your reputation; not your aspersive and often unjust paragraphs. As for the *puff direct*, the child who can hardly spell it, can detect it. But let me also advise you, to exhibit only *your own* works, under your own name. There are strange reports current this year, of very odd mistakes committed by an artist, who *thought* he was the author of a picture which accompanied his others, but all who knew any thing thought otherwise. 'Tis a sad thing for an artist to have a short memory, unless he could insure an equal infirmity to every spectator. But of what are these the symptoms? Do they indicate a thriving, healthy, sound state? I fear not: and therefore ere they advance to a public and evident mortification, I have done my endeavour to prevent it by this reproof; by relating, in plain terms, the present state of the case as I hear it from others, and as it appears to me: let me  
hope

hope it may have its effect; since it will be so greatly to the advantage of art.

Mr. EDITOR, I ought not to conclude, without thinking your candour *too candid*: but this perhaps you esteem a compliment from

Yours, &c.

X.

P. S. Having applied to a very ingenious physical gentleman of my acquaintance for such a recipe as you wish for in your last, he pointed me to the following in his Dispensatory.

Ad Harm. restor. inter Querul.

*R. Senf. commun. ʒ i. Urbanit. Literat. Probitat. Veritat. ana Gr. i. fi. mixt. S. A.*

But he says, he sometimes is obliged to prescribe a very rough medicine in such cases: I copied it for the use of those who require it.

*R. Baccul. Quercin. seu Fraxin. quadrupedat. Imponat. valid. ad Humer. Patient. & Ict. congeminent. tot quot necessar.* This is said to be of great use, *Ad scriptor. scurril. & desam. reformand.*

I have a very high opinion of the first of these compositions; its merit might justly entitle it to the notice of parliament, if they had time to spare from taxation. The latter is a very ancient remedy: we have evidence of it being used by that part of the faculty of the Roman College called Lictors; it still maintains some respect in modern practice, though too much degraded by empirics.





NICHOLAS POUSSIN.

*History Painter.*

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## MISCELLANIES.

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### NICHOLAS POUSSIN,

WAS descended from a noble family in Picardy; but born at Andely, a town in Normandy, in 1594. His natural disposition and love to the arts was strengthened by the rudiments of polite literature, which he studied at home. He acquired the principles of design, at Paris; and geometry, perspective, and anatomy, at Rome. He practised in the school of DOMENICHINO, but without attaching himself to his manner. The antique he studied in company with FIAMINGO, and from thence he drew the principal part of his merit. He copied and designed perpetually the examples of ancient art, but generally contented himself with inspecting the pictures, and other works of modern masters; he may be said therefore to have been his own school, and to have formed himself partly by the antique as his model, partly by his own reflections on nature.

He painted principally subjects containing figures two or three feet high, in which he succeeded much the best. He remained many years at Rome; and was nominated by the Pope as one of twelve of the most considerable painters in Rome, to execute a series of pictures for the king of Spain. He became at length so universally celebrated that Cardinal RICHELIEU prevailed on LOUIS XIII. to write to him, inviting his return to France; and Mons.CHANTELOU was ordered by that minister, to wait on him. In 1640, he came to

Paris; but, beside that his merit was not without enemies there, the king and the cardinal both dying while he was in Italy, whither he returned to arrange his affairs, he laid aside his intended settlement, and continued at Rome till his decease, A. D. 1666. The year before he died, he was attacked by a paralytic stroke, the effects of which are visible in the drawings he made after that time; for although unable to paint, he ceased not to invent and compose.

POUSSIN was a learned and very intelligent painter, elevated in his ideas, and noble in his manner of treating the subjects he undertook: as he previously meditated long on the composition of his pieces, they are in general well conducted: very few useless figures are found in his works; rather perhaps, on the contrary, a few more might sometimes have improved the elegance of his composition: but this remark applies not to his best performances. He was an excellent practitioner in design; his genius very historical and poetical; his style heroic and grand: no master understood better the various passions of the mind, and their effects; or was more intimately acquainted with natural objects in general: his knowledge of character, of the costume, and of national peculiarities was very extensive, and by continual study became also very accurate.

His genius inclined naturally much more to the severe than to the graceful; he did not debase his art by affectation, or by frivolity: the lighter airs and graces, the mode, the taste of the day, are not to be found in his works.

Having studied the antique for his style of drawing, he adhered to it perhaps somewhat too closely; which imparts to some of his figures the air of statues: and there have not been wanting, those who imagined they could indicate the original antiques which he adopted for mo-

dels. This made him too much neglect the truth of nature, and by unwarily introducing into his painting too many principles of sculpture, has occasioned a hard and dry manner, too great a multiplicity of folds in his draperies, and an almost total absence of delicacy and sweetness of colouring, which he seems to have greatly undervalued, if not despised. He seems to have suffered also in some of these respects, by using small lay figures to study from, by which he lost in truth, what he gained in convenience. This is to be understood of his history pieces; for his landscapes are truly capital, and truly natural also; the different effects arising from natural causes are well represented: storms and tempests, the seasons, the times of the day, various kinds of trees, well adapted buildings, and a happy composition, especially of antique subjects, are among his merits: and, perhaps, it is not too much to rank POUSSIN among the most eminent landscape painters that ever lived. It must be granted, that he excelled all painters in his ideas of antiquity, and in his labours to set before spectators exalted representations of classic scenes.

His conversation usually was philosophical, and ingenious; his manner respectable; his acquaintance among those who had the same character. He was so little infected with desire of gain, that he always returned the money which was paid him for pieces, above the price he had marked on the back of the cloth: thereby maintaining a humble, but contented mediocrity. In many respects he was his own servant; so that when waiting on cardinal MASSIUSI to the door one evening, he himself carried the lamp, "*Ipity you, Monsr. POUSSIN,*" said the cardinal, "*that you have no servant.*"—" *I much more pity your Lordship,*" replied POUSSIN, "*that you have so many.*"

POUSSIN'S

POUSSIN's judgment has usually been esteemed excellent: but he has been thought unjustly severe in his opinion of RAPHAËLLE; for he is said to have considered him as indeed an *Angel in comparison of the moderns, but an ass in respect of the ancients*. POUSSIN, say some, only speaks the language of a slave to the antique; not the decision of a liberal painter: while others think, that an understanding and fight of things with more than usual perspicuity, was the origin of such a sentiment. Not is it so derogatory to the genius of RAPHAËLLE, as appears at first sight, if we consider the early period at which his career terminated: what might not that noble genius have done in an additional twenty years! or if favoured with the improvement derivable from inspection of those capital remains of antiquity discovered since his time, some of which POUSSIN saw, and felt their beauties!

As he painted principally easel-pieces, POUSSIN's pictures are circulated every where, and when not too obscure are highly valued. His drawings are generally a simple outline, and merely indications of the principal shadows inserted with a bistre wash.

It is not always that judgment of an artist's abilities can be formed in a country remote from where he lived: it is natural to suppose his best works are kept by his compatriots. Fortunately for the reputation of POUSSIN in this country, his Pictures of the seven Sacraments, which have ever been esteemed among his superior productions, having been purchased by the late Duke of RUTLAND from Rome, were carefully inspected, cleaned, and exhibited (in the Council Room of the Royal Academy) during a public exhibition: and it must be owned, their excellencies in the leading principles of painting were very great; nor was their colouring, though their least laudable merit, to be despised.

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## M I S C E L L A N I E S.

**M**R. STRUTT's second volume of his elaborate BIOGRAPHICAL DICTIONARY OF ENGRAVERS being lately published, we take the present opportunity of introducing it to our readers; and, without further preface, shall offer a few remarks on his ESSAY ON THE ART OF ENGRAVING, which is prefixed to it.

Mr. S. previously notices the different manners of the German and Italian early schools of engraving; and very justly considers the first as paying more attention to the mechanical management and neatness of the tool, than to correct design, or happy expression: while the latter, by attending anxiously to the forms of figures, neglected the sweetness and delicacy of manual execution. The reason is evident; for the Italians, especially those of Rome (who are here principally to be understood), possessing the treasures of Antiquity, whose correctness of form is their glory, attained by perpetual study to a regular imitation of their beauties: while the Germans were obliged to seek in casual nature for what they wanted; and, being destitute of authentic examples, out of a very limited choice, frequently failed in choosing the best of what they had.

‘The simplicity of style which so evidently marks the best Italian prints of this period, has been censured,

with no small severity, by the modern French artists. They speak of the studying of the antiques as carried too far ; and remark, that the swellings of the muscles, and markings of the joints, are too equally round and uniform, wanting the flat parts, which appear in nature, and not only give a beautiful variety to the form of the outlines, but add greatly to the spirit and expression of the drawing, especially in strong and muscular figures.

‘ It is certainly true, that the study of the antiques should be blended with the study of nature. Where the latter is wholly neglected, in preference to the former, the works of such an artist, though correctly drawn, have always much of the coldness and inanimation of marble statues. And where nature alone is attended to, without the study of the antiques, the defects, in general, will be more exceptionable than in the former case ; for, as we have seen in the works of the German artists, a bad, vitiated manner is contracted, which impoverishes the compositions even of the greatest masters : and this arises from the great difficulty of meeting with nature truly fine and perfect in all her parts. Fine forms have been selected by the ancient statuaries, from variety of different subjects, and united by a proportion which has generally been considered as very excellent. To these forms, and to this proportion, we should carefully turn our eyes : but nature surely ought not to be neglected.’

‘ These observations, it is presumed, are just in themselves ; but the objections upon which they are founded cannot be applied to the best works of Marc Antonio ; and whenever they have been so, it must have arisen from

from the critic's not having carefully examined the engravings by that great master. It is granted that his outlines are sometimes harsh, and the terminations of the shadows defective in harmony, and want those gradations of light and shadow which produce an agreeable effect: but whoever will give himself the trouble of tracing those very prints, will find the outlines correct and beautiful; he will observe that the form of the muscles is just; and that the knitting of the joints, and the markings of the extremities, are very finely expressed. They will hold far better with George Ghisli of Mantua, and those who followed his style of engraving. Ghisli, though a man of abilities, was a great mannerist, and certainly paid little or no attention to the beautiful variety of forms which are found in nature.'

'Bernard Picart, a French artist, who flourished at the commencement of this century, may be placed at the head of the party who have set their faces against the works of old masters; and those, in particular, of Marc Antonio and his scholars. "The outlines of their figures," says he, "when they worked from the designs of Raphael, are hard, equal lines; the engraving part is neat, but meagre, and without roundness, or gradation of light and shadow, which the connoisseurs pretend to applaud, and call improperly the *gout de Rafael*. But," adds he, "when the prints are compared with the drawings, they are found not only to be very inferior, but by no means perfect copies: the engravers, in many instances, having taken unwarrantable liberties, such as adding back-grounds,

“ where there are none, and working over parts which “ are left clear and light in the originals.” But in this instance he either was not informed, or had forgotten, that Marc Antonio, and the greater part of his disciples, worked immediately under the eye of Raphael ; and those alterations were most probably made by the painter himself. So also, if we look at the *Saint Cecilia* from Raphael, as engraved by Marc Antonio, and compare it with the engraving by Strange, from the picture at Bologna, we shall find the composition considerably varied ; and some of the figures, that especially of *Mary Magdalen*, totally changed. But the reason is evident : the print by Marc Antonio was taken from the original drawing ; and the alterations took place when the artist painted his design upon the canvas. Indeed, not only he, but his disciples also, worked in general from the drawings of Raphael, and very seldom from his pictures.’

‘ By way of softening the severity of his other remarks, he adds, “ Give Marc Antonio and the old masters their “ due, for they claim indulgence. It is extraordinary “ that they should have pushed the art so far as they did, “ at so early a period. But,” continues he, “ when “ the advocates for them pretend to say that the art of “ engraving has not been improved since their time, “ they talk absurdly.” Without doubt, if any one did pretend to assert so manifest a falsehood, it would be absurd ; but till the old masters do meet with so extraordinary an advocate, no arguments on the contrary are necessary : the fact is too generally known, even by people who are not judges, to need them. Therefore,  
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so much of his discourse, at least, might reasonably have been spared. He writes, he informs us, to remove the prejudices which many of the admirers of the ancient masters had formed against the modern artists. But I cannot conceive that it is necessary, in order to elevate the fame of the moderns, to strip antiquity of all its laurels; and blot out, with a stroke of the pen, the merit of many very great artists, only because that merit was become the object of admiration. Neither is this violent method of proceeding by any means well calculated to remove the prejudices which any might have imbibed; nor even to prevent the effects of the prevalence of custom, which has led and does lead many to venerate the productions of the ancients; though, in reality, they have never discovered one of the beauties for which alone they are entitled to respect. Certainly, when we speak of the mechanical part of engraving, the taste and beauty of finishing, the judicious distributions of light and shadow, the works of the old masters will bear no comparison with those of the modern ones. But perhaps it may be added, that the mechanical part of engraving is too much the object in view, in the present day; while the more essential parts, namely, correctness and purity of drawing, in which the ancients excelled, are often hastily overlooked.

‘It would perhaps have been more advantageous to Picart, if he had never entered the field against the ancients, or, at least, if he had ceased hostilities when he had laid down his pen. But, not contented with abusing their works, his vanity prompted him, in an evil hour, to take up the point and the graver, to con-

vince the world how much it had been imposed upon. For this purpose he imitated the etchings and engravings of various masters, and called the collection *the innocent impostors*. But they sufficiently prove his want of abilities to execute the work in such a manner as to deceive an experienced judge. The two following engravings are all I shall take notice of. The first is a *Venus and Cupid*, copied from a drawing by Raphael, in the King of France's cabinet. This drawing was engraved by Marc Antonio. The second is a *Bacchanal*, from a drawing by the same master, in the same cabinet; and it was first engraved by Agostino de Musis, the Venetian, who was the scholar of Marc Antonio. Having discovered the original drawings, he gravely tells us that he thought he could produce something better than what had excited so long the admiration of the curious; and with this laudable resolution he set to work, and appears to have been well satisfied with the productions of his graver. But can the voice of candour say he has been successful? I apprehend not. I have not, it is true, seen the original drawings from which the prints are engraved: but, if they are faithful transcripts of those drawings, I should not hesitate to declare, that Raphael learned the art of design in the French academy; and, what is more extraordinary, drew in the very style adopted by Picart himself. It appears to me that Picart, like his countryman Nicholas Dorigny, has so much frenchified the Italian painter, that he would find it a difficult task at first sight to know his own composition!

‘Picart

‘Picart was certainly a very able artist in his way; but, not being fond of the graver, his prints are never highly finished. His great excellence lay in designing and engraving small compositions for vignettes, and other book-plates; and his works in this line are exceedingly meritorious. In justice to him we ought to observe, that he did not live to publish the above-mentioned work; but, being approved of by his friends, it was given to the public after his death. It is much to be lamented that they had not judgment sufficient to suppress it. His misfortune was such as many other great men have experienced, through the zeal of their friends to publish all their productions, which zeal has often been more prejudicial to their fame than all the malevolence of their enemies.’

‘It is probable that Picart’s judgment was misled by his vanity: but this motive can hardly be attributed to a writer of our own country, who, possessed of very little more knowledge in the arts than what is displayed by a list of technical terms, and a few theoretical observations, has taken a decided part with Picart, and levelled his anathemas against the old masters in general, through the medium of Marc Antonio.’

‘Picart was not the first artist who attempted to deceive the unwary connoisseurs. Henry Goltzius, a German master, and a man of superior abilities, being disgusted at the preference which was given to the works of Albert Durer, Lucas of Leyden, and other artists of those schools, when compared with his own (for he had attempted to improve the taste of his country, and this attempt was not immediately relished), undertook in  
a deci-

a decisive manner to prove that his talents were not inferior to those of his predecessors. In order to divest his contemporaries of so unreasonable a prejudice, he engraved a plate representing *the circumcision of Christ*, in the style of Albert Durer, which we are informed, and indeed we can easily credit the information, being printed on soiled paper, and torn, to give it the appearance of antiquity, was really sold as a curious performance by that master. He then proceeded to engrave *the adoration of the wise men*, in the style of Lucas of Leyden, and was equally successful. These prints, which consist of six, are called his masterpieces, and they are by no means undeserving of that appellation. The last of them represents *a holy family*, and is in his own style. This admirable print is greatly superior to any of the others; and, without doubt, it was the original intention of the artist that it should be so.

These complaints against PICART are repeated under his article in the Dictionary.

Will Mr. S. permit us (by no means so devoted to the old masters as himself, though very sensible of their merits) to remark, that perhaps he may have fallen into the same error for which he has condemned PICART—we mean, want of candour? Is it probable that PICART should suppose a phantom, merely to combat it? or that he should tell us, the advocates for the old masters say, “engraving has not been improved since ‘their time,’” unless such language was held by the profound connoisseurs of his place and day? It is unlikely any man should be so unwise, especially one who had very much better employment. But we find this  
unrea-

unreasonable attachment to old masters is a kind of traditionary failing, which in the days of GOLTZIUS had its effects; and from that time to this they have not ceased.

We have often reflected with terror on the situation of many a meritorious Artist, who, while living, could scarcely persuade his cotemporaries that he possessed any merit; although, when dead, so many beauties have been discovered in his works by the double-ground spectacles of veritable connoisseurs, that their possessors have surveyed them with ecstasy. Much like the coin of antiquity, which, while fresh, passed from hand to hand; from bag to bag; rubbed and defaced: but when useless as currency, and picked up from among rubbish, is denominated MEDALS, and with glee transmitted to the cabinets of the curious.

We are mistaken, if Mr. S. ought not to plead guilty to the spirit, if not to the letter, of this censure; for with regret we could not help noticing, that the modern engravers are *slighted*. Why should not the article ROOKER have told us his birth, as well as his death, while it might easily have been known by enquiry of his son? and to FRANÇOIS VIVARES neither birth nor death is dated, although "his widow still continues in the same shop." Mr. S. should have considered that future authors and connoisseurs will look to his Dictionary, among other works of the times, for information respecting the present period: and will they not be disappointed, when they observe that what might have been collected with a little trouble is omitted; and what might have been authenticated by the personal en-

quiry of the author is unnoticed? The two WALKERS are both marked flourished 1760; while *Anthony* has been dead many years, and *William* flourishes still: Moreover, William should not have been put before Anthony, since he learned the art of engraving from Anthony, being originally (we think) a dyer.

Mr. S. has accustomed himself to look with such reverence on the old masters, that he has forgot those lesser particularities which operate with much force, though with little notice: Thus in his frontispiece he supposes (what we think could not be) that MARC ANTONIO has engraved this subject as a composition of RAPHAELLE; whereas, we see in it nothing more than a couple of studies from nature (for *academy figures* we must not call them); which being well drawn, and happening to please the engraver, he has put together, and thereby composed an *Adam offering the forbidden fruit to Eve*. Moreover, this seems a just instance of PICCART's supposition, that the engravers of those times took unwarrantable liberties in the addition of backgrounds, &c. for surely RAPHAELLE did not compose such a Paradise; where two trees grow like sisters, each having lost a limb *by the saw*; and where in the background are several farm-houses of *two stories* each, and one with a *spire* to it; but no living creature beside the original pair, and the cherub-faced serpent. Now we think it evident, that of these old masters one must be in an error; will Mr. S. lay it on the painter, or on the engraver? Neither can any person judge, by the print before him, what credit is due to the abilities of MARC ANTONIO, since, Mr. S. having "considered the original print as a drawing," has added a modern manner,





WENCESLAUS HOLLAR.

*Engraver.*

ner, and modern delicacy, which do the *modern* artist much honour.

Having thus blown aside a little of the venerable dust, which, while it only concealed blemishes, was supposed to add beauties, we shall very readily pay the tribute of praise where it appears justly due ; but this in order.

Mr. S. gives us among his plates several stamps, which prove how very near the ancients were to the discovery of printing : they are curious, and we wish the subject were pursued somewhat further ; a few plates might with little expence be engraved, and perhaps they might well repay the trouble.

The Dictionary part of this work has been attended with immense labour ; many obscure names are *deterré*, and many good observations made : It is, undoubtedly, the best book of the kind, and will be found extremely useful to collectors of prints, and to those who value scarcities, rarities, and curiosities.

We shall select Mr. S.'s account (to which we have added a portrait, with some additions from other authorities) of that eminent engraver,

#### WENCESLAUS HOLLAR.

Born, 1607. Died, 1677.

This extraordinary artist was born at Prague, in Bohemia. His parents were in a genteel line of life ; and he was at first designed for the study of the law. But the civil commotions, in his youth, ruining his family affairs, he was obliged to shift for himself. Discovering a disposition for the arts, he was placed with Marian, a very able designer and engraver of views : and possessing great ingenuity, he profited hastily by the instruction of  
bis

his tutor. An *ecce homo*, with a *madona and child*, two small plates, are said to be among his earliest productions. They are dated 1625. He principally excelled in drawing geometrical and perspective views and plans of buildings, ancient and modern cities and towns; also landscapes, and every kind of natural and artificial curiosity; which he executed with a pen, in a very peculiar style, excellently well adapted to the purpose. He travelled through several of the great cities of Germany; and, notwithstanding all his merit, met with so little encouragement, that he found it very difficult to support himself. The earl of Arundel, being in Germany, took him under his protection, brought him to England, and recommended him to the favour of Charles I. He engraved a variety of plates from the Arundel collection, and the portrait of the earl himself on horseback.

The civil wars, which happened soon after in England, ruined his fortune. He was taken prisoner, with some of the royal party, and with difficulty escaped; when he returned to Antwerp, and joined his old patron, the earl of Arundel. He settled in that city for a time, and published a considerable number of plates; but his patron going to Italy soon after, for the benefit of his health, HOLLAR fell again into distress, and was obliged to work for the printfellers and bookfellers of Antwerp, at very low prices.

At the restoration of Charles II. he returned into England; where, though he had sufficient employment, the prices he received for his engravings were so greatly inadequate to the labour they necessarily required, that he could barely subsist. And the plague, with the

succeeding fire of London, putting, for some time, an  
 effectual stop to business, his affairs were so much em-  
 barrassed, that he was never afterwards able to improve  
 his fortune. Stent, the printseller, according to Vertue,  
 taking advantage of the poor man's necessity, caused  
 him to draw and engrave the view of Greenwich, on  
 two large plates, for the paltry sum of thirty shillings,  
 which, allowing for the difference of the value of money  
 at that time, must have been worth, at least, five times  
 as much. But such, it seems, was the unconscionable  
 rapacity of the British dealer, and such the low estate  
 of the distressed artist, whose great ability and useful  
 labours surely merited a very different reward. Born in  
 all things to be unfortunate, when employed by govern-  
 ment to make a drawing of the towns and forts at  
 Tangiers, whither he went for that purpose, he nar-  
 rowly escaped being made a prisoner by the Turks, and  
 returning home with difficulty, instead of being paid in  
 a liberal manner for his trouble, he received no more  
 than one hundred pounds. It is uncertain, when or  
 where he died; but Vertue says, he found in the regis-  
 ter of St. Margaret's, Westminster, that he was buried  
 March 28, 1677. If this be true, he was 70 years of  
 age at the time of his death.

Mr. Grose, from the information of Mr. Oldys,  
 Norroy King of Arms, has favoured me with the fol-  
 lowing anecdotes concerning this artist, of which Ver-  
 tue does not give us the least hint. He used to work  
 for the bookellers at the rate of four-pence an hour;  
 and always had an hour-glass before him. He was so  
 very scrupulously exact, that, when obliged to attend the

calls of nature, or whilst talking, though with the persons for whom he was working, and about their own business, he constantly laid down the glass, to prevent the sand from running. Nevertheless, all his great industry, of which his numerous works bear sufficient testimony, could not procure him a sufficient maintenance ; for he was so extremely poor and distressed, that the bailiffs were in his lodgings to seize for rent when he was dying. Sensible of his approaching end, he earnestly besought their forbearance only for an hour or two, saying, that they might then take the only piece of furniture he had, the bed on which he was lying, as he should have no further occasion for it.

As many of the works of this artist are by no means uncommon, it may be needless to inform the reader, that, generally speaking, they are etchings performed almost entirely with the point. They possess great spirit, with astonishing freedom and lightness, especially when we consider how highly he has finished some of them. His views of abbeys, churches, ruins, &c. with his shells, muffs, and every species of still life, are admirable ; his landscapes frequently have great merit ; and his distant views of towns and cities are not only executed in a very accurate, but a very pleasing manner. In drawing the human figure he was most defective ; his outlines are stiff and incorrect, and the extremities marked without the least degree of knowledge. In some few instances, he has attempted to execute his plates with the graver only ; but here he has failed prodigiously. (*We think we have heard it observed that he worked entirely with his left hand.*)

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*We shall also select, for the information of our readers, Mr.  
S.'s account of*

CLAUDE MELLAN.

**T**HIS singular artist was a native of Abbeville in Picardy. His father was the receiver of the customs in that town; and he took great care of the education of his son. His genius for drawing discovering itself very early in life, he was sent to Paris, and placed under the direction of Simon Vouet, in order to perfect himself in that art, and his studies promised success; but he was diverted from his application to them by the desire he had of learning the management of the graver, which he acquired with much facility. From Paris, at the age of sixteen, he went to Rome, where he engraved a considerable number of plates, many of which are held in great estimation, particularly those for the Justinian Gallery, the portrait of *the Marquis Justinian*, and that of *Pope Urban VIII*. Returning to France, he married at Paris, and settled there, A. D. 1654. The king of France being made acquainted with his merit, assigned him apartments in the Louvre, in the double quality of a painter and an engraver. Surrounded with honour, and blessed with an excellent constitution which exempted him from the diseases usually attendant on age, he enjoyed a competent fortune, and was greatly esteemed by all who knew him. He died A. D. 1688, aged 87 years. He does not appear to have had any children; for his plates, at the death of his wife, became the property of his nephew.

Florent le Compte tells us, "that Charles the Second  
"was so much pleased with his performances, that he  
"invited him to come into England, making him, at  
"the same time, very advantageous offers. But the  
"love

“love of his country,” continues that author, “prevented his accepting of them.”

It is remarked, that most of the plates which he engraved at Rome, and before he went thither, are executed in the usual manner; that is, with parallel strokes, crossed with second and third strokes, as the depth of the shadows might require. But afterwards he adopted a new mode of working with single strokes only, without any second strokes laid upon them; and the shadows are expressed by the same strokes, being made stronger, and brought nearer to each other. The effect, which he produced by this method of engraving, is soft and clear. In single figures and small subjects he succeeded very happily; but in large compositions, where great depth of shadow was required, he has failed, and that in proportion as the force of colour was wanted. Besides, in subjects where several figures occur, the sameness of style, which necessarily appears in every part of the plate, fatigues the eye, and prevents objects from relieving each other, and adds greatly to the flatness of the effect. His neatest plates in this style have an unfinished appearance, by no means suitable to large engravings; but, at the same time, a lightness exceedingly agreeable, when confined to small ones. According to Le Comte, the works of this master amount to 342.

We shall mention the following only.

*The face of Christ, called the Sudarium of Sta. Veronica,* a middling-sized upright plate, which is executed entirely by a single spiral line, begun at the extremity of the nose, and continued, without quitting, over the whole face and back-ground; and the better to indulge this singular undertaking, the face is represented full in the front, and the point of the nose near the centre.

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*Morning*

*London, Published Dec<sup>r</sup> 1. 1783 by C. Smith W<sup>o</sup> near St. Giles Street, Holborn.*

# EXPLANATION

OF THE

## PRINTS

Emblematical of the Four Parts of the Day.

### MORNING.

**T**HIS part of day is represented rising over the earth, with the earliest beams of the Sun: The figure is supposed flying very high in the air, and therefore being viewed from *below*, is seen entirely *underneath*: the light also comes on the figure from *below*, the solar rays darting *upwards*. It is proper to remark, that this would be an injudicious representation, if the globe of the earth were introduced; because, as we have elsewhere shewn, rays from the celestial luminaries, never *rise* on the earth, but are either descending, or parallel; the horizon intercepting them, when the Sun declines below it: But, as here nothing is introduced whereby to determine the distance of this figure above the earth, the Spectator may suppose it extremely high indeed, and then the liberty is not offensive. The fragrance of MORNING, is signified by the flowers which she strews as she advances; and the congelation of the vapours into dew, by the vase from which it falls. Her head is also dressed with flowers, significative of the pleasures of MORNING.

Miscellanies, No. 36. K

NOON

## N O O N

Is represented under the idea of APOLLO, as the God of Day, arrived at the highest point in his course, (the meridian) and rather inclining downwards, than urging his courfers to further ascent. This idea is very frequent among the Poets, whose licence we have here followed.

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## E V E N I N G

Is a single figure, turning from the spectator, and seeming to recede gradually from him. She is supposed to be drawing a veil of mists and vapours, which arise from the earth, over the adjacent country; thereby obscuring and concealing it.

Now fades the glimmering landscape on the sight,  
And all the air a solemn stillness holds:—

The sky is serene; the Bat, is a creature which flies principally at twilight: and follows Evening: the Evening Star, needs no explanation.

## N I G H T



Noon

*London, Publish'd Jan'y 1, 1786, by C. Taylor, No near Castle Street, Holborn.*





*Evening.*

*London, Published March 1, 1786, by C. Taylor N<sup>o</sup> 10. near Castle Street, Holborn*







*Night.*

*London, Published April 1786 by C. Taylor X<sup>o</sup> near Castle Street Holborn.*

## N I G H T

Is allegorized by a figure warmly clothed; on her head a radiated crescent, whose form being yet very imperfect, affords little light, and its rays are few and dim: the veil of the figure is embellished with numerous stars; allusive to the host of heaven. NIGHT being the properest season for repose, she is represented with her finger laid on her lips, indicating silence; she seems also watching the sleeping child, whose balmy slumbers she is unwilling to disturb. The narcotic effects of the Poppy, are well known; this plant was constantly used by the ancients to express the repose of peaceful slumber.

*These four designs, like those of the SEASONS, have been so often treated by former Artists, that little novelty is to be expected: all that can be desired, is, to obtain a diversity of corresponding as much as may be, to the natural appearances and properties of each subject.*

EXPLA-

## E X P L A N A T I O N

OF THE FIGURE OF

## A D O R A T I O N.

This figure seems to draw her sentiments from a survey of the principal objects of this terraqueous globe; and a consideration of the wonders of the celestial firmament; among the former are included the extensive ocean, and the majestic rocks; the latter are signified by the celestial globe, on which she rests; she looks upwards, as if struck with these wonders and beauties, and addressing their divine Author in those noble lines,

*These are thy wondrous works, parent of good, &c.*

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## A R C H I T E C T U R E

Is represented by a figure sitting in the midst of a circus, composed of various edifices in different stages of forwardness; she holds in one hand a plan of sundry buildings, in the other a pair of compasses. As the column is a principal ingredient in Architectural Composition, that, together with her sitting posture, expresses stability. The plumb line, the ruler, &c. being implements used in the art, need no explanation.



*Adoration.*





*Architecture?*

*London, Published May 1, 1786, by C. Taylor, No near Giltie Street, Holborn.*







*Perspective  
requesting assistance  
of  
Geometry.*

*London, Publish'd July 1. 1786. by C. Taylor M<sup>o</sup> near Castle Street, Holborn.*

## P E R S P E C T I V E

REQUESTING ASSISTANCE OF

## G E O M E T R Y .

THE art of PERSPECTIVE, while conducted by ocular observation only, is very precarious in its principles, and fallible in its productions: this appears clearly in the remains of ancient art; and we may justly infer, that if the studious geniuses of antiquity were inadequate to the accurate representation of natural objects, those who seek no further assistance than observation affords, will certainly fall very much short of that excellence to which well-directed skill is competent.

This print supposes, that PERSPECTIVE has been diligently employed in composing a landscape subject; and after much embarrassment, is dissatisfied with her production: It is a scene of confusion, not a just copy of nature; a weak exertion of abilities, without effect; it appears so to the eye, nor is improved by the deception of optics; if enlarged to the size of nature, its unlikeness is still glaring. Thus involved, she relates the occasion of her anxiety to GEOMETRY, who promises by the use of her compasses, by ascertaining the true bearing of objects from each other, and by certain general principles, to illustrate and simplify the necessary operations.

## GEOMETRY

ASSISTING

## PERSPECTIVE.

THE leading ideas of picturesque PERSPECTIVE depend on the relation of planes to each other; and as the planes most useful to art in this study, are the horizontal, and the vertical, these employ the attention as well of the instructor, as of the learner, in this design. The level, and the plumb line, are here representative of these two principal planes; the former is held in the hand by PERSPECTIVE, who looks along it; while GEOMETRY, by suspending the plummet, evinces its perpendicularity to the level, and with her compasses, is engaged in measuring the bearing of such angles as are requisite: PERSPECTIVE holds in her other hand the palette, and pencils, as ready to apply these principles to practice; and to improve by the knowledge acquired from her informant.

The principles which have been adduced in the LECTURES on this subject, are so intimately connected with the idea of this engraving, that no further elucidation is necessary to whoever has diligently perused those discourses.



*Geometry.*  
*assisting*  
*Arithmetic.*

*London, Published June 1. 1786 by C. Taylor, No. 14. New Castle Street Holborn.*







*Liberty.*

*London, Publish'd Oct 1. 1786 by C. Taylor No 10 near Gyle Street, Holborn.*





*War.*

*London, Publish'd Sep. 1. 1786 by C. Taylor N<sup>o</sup> 10, near Castle Street, Holborn.*

## W A R

IS represented under the character of a ferocious soldier, whose destructive efforts having succeeded in demolishing part of the defences of a capital city, he is entering the breach with purposes of devastation: these are expressed by the flaming torches grasped in one hand, and the naked poniard in the other. The ruins, the desolation, and apparent barrenness of the scene around, contribute to express more strongly the effects of martial ravages.

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## LIBERTY

IS represented as a heavenly character descending from the celestial regions, and bending her course to earth: her dignity is marked by the authoritative sceptre; her head is crowned with laurels, as significative of her power and prevalence, over every opposition; with her right hand she offers a cap, which article being one of those presented to slaves among the Romans, when they were liberated from their slavery, and admitted to the rights of freedmen, has been retained as a principal distinction of LIBERTY:

JUSTICE.

## J U S T I C E.

THE principles adopted in composing this allegory, vary not a little from those usually introduced in this character. It is common to represent JUSTICE as "holding aloft her scales," and waiting with her sword unsheathed, to employ her force in punishment: but punishment seems to be only one idea contained in the notion of JUSTICE; and it seems no less proper that whoever has distinguished himself by his merit, should also be distinguished by JUSTICE, and rewarded, than that a villain should suffer vindictive retribution.

In order to combine these two ideas, we have given to this figure of JUSTICE, in one hand a palm branch, as expressing the dignified and honourable recompence bestowed on worthy and exemplary behaviour; the reward of meritorious actions and laudable principles! In the other hand, the flaming thunder-bolt denounces vengeance against whatever is repugnant to virtue and propriety: and that neither reward nor punishment may exceed due proportion, the scales are introduced in order to mark the exactness of this character: which yet is more ready to reward than inclined to punish; as appears from her offering the palm, and holding back the thunder.

EXHIBITION.



*Justice.*

*London, Publish'd Nov. 1. 1786 by C. Taylor N<sup>o</sup> 10 near Castle Street, Holborn.*



## EXHIBITION.

SIR JOSHUA REYNOLDS has formerly exhibited superior pictures to most of his this year : nor has he been remarkably happy in his whole length of the PRINCE OF WALES: his smaller pictures are his best.

Mr. WEST exhibits only two sketches for pictures ; the pictures *themselves* will be subjects for criticism.

Mr. NORTHCOTE exhibits a large picture, "The death of Wat Tyler in Smithfield, which does him great credit, and seems to indicate, that time may ripen this artist's abilities to capital merit.

Mr. OPIE exhibits a large picture "The death of David Rizio," who was killed at an evening's amusement with Mary Queen of Scots : this picture has much merit. This artist may, perhaps, hereafter, wish he had not so much *Rembrantized* his effects.—Also,

Mr. GRAHAM has a large picture on the subject, which gives occasion to *expect* much from its author. Upon the whole, in the article history, are several bold attempts, which will always meet more or less success, and be the means of introducing to notice abilities which otherwise might lie dormant and undistinguished. Whether our former hints may have contributed to this spirit, we will not determine, but we venture to recommend them to repeated attention.

The article portraits has nothing more than usual to attract notice ; it is a kind of common-place, in which,

as matters now stand, little new is sought after, and not to sink below the level, is all that most professors desire. There are several pleasing conversation-pieces, small whole lengths: in which department Mr. BIGG has distinguished himself.

In landscape, M. de LOUTHERBOURG has created an attractive variety; when this artist takes pains with his works, they do him honour.

Mr. HODGES raises an interest by his East-Indian views, which, from occurrent circumstances, exceeds that of any artist in the room; and it yields us very great satisfaction, to contemplate those objects and that country which so much engage public attention. The mosques, the public buildings, the manners of India, cannot now be surveyed with indifference, by whoever reflects on the connections and deportment of Britons in that part of the globe.

In the article miniatures, there is much merit.

The drawings in the room below are upon the whole well enough; yet in this article, it is usual with us to wish for improvement; and we sincerely wish to see them brought to that perfection of which they are capable. It will be the first sign of general and exalted merit among artists.

Sculpture, we think, advances among us; perhaps the present taste of ornamenting our apartments is injurious to painting, by excluding many pictures (if not pictures altogether), and therefore the patrons of art indulge themselves in appendages of sculpture; or, perhaps the applause bestowed on late exertions of this art in the monuments of Lord Chatham, &c. and others



MICHAEL RYSBRACK.

*Sculptor.*







*Hope.*

*London, Published Jan<sup>y</sup> 1, 1787, by Charles Taylor N<sup>o</sup> 10 near Castle Street Holborn.*



*Encouragement.*

*London, Publish'd Febru. 1787 by C. Taylor N<sup>o</sup> 10 near Castle Street, Holborn.*



## E X P L A N A T I O N

OF THE FIGURE OF  
R E L I G I O N.

SHE is represented as a female figure, of benign and gracious aspect, illuminated by a ray from heaven, significative of those celestial influences, to which Religion owes its birth and its progress; the rewards she proposes to her votaries, are expressed by the crown encircled with brilliant stars; the rule of human conduct, whereby such glory is attainable, is signified by the holy bible; on a page of which is placed the cross, an emblem peculiar to the Christian religion.

## H O P E

IS "the medium between fear and certainty;" we have therefore represented her as looking forward with expectation; at the same time she supports her head with her hand, expressing a kind of pensiveness and hesitation. The anchor being the hope of a ship, is usually introduced into this emblem, and appears to be a principal support of this figure.

## E N C O U R A G E M E N T

IS a proper companion to HOPE, and in the character of an angel, is exciting her attention and confidence towards Heaven: expressing, that from thence assistance and protection may be expected. To this figure may be justly adapted the lines of Dr. PARNEL:

——— confess the Almighty just,

And where you can't unriddle, learn to TRUST.

VANITY

## V A N I T Y.

VAIN persons are apt to be elated with really little cause, and to appropriate a certain superiority, from circumstances not calculated to justify it. If beauty is their pride, they look with scorn on the merely agreeable; if they do not possess beauty, they will be vain of dress, and of those ornaments whose very elegance is volatile and transitory. Such is the garland with which VANITY has crowned her head: and such the gaudy-coloured sash of which she is enamoured.

## I N D U S T R Y.

THIS emblem might properly have been entitled, THE REWARDS OF INDUSTRY, as she is scattering riches and diffusing fertility. The plenty attendant on INDUSTRY is indicated by the cornucopia, replete with luxuriant fruit; she leans on the band which contains the signs of the zodiac, to shew that industry is most likely to succeed in its attempts, when careful to select the best time; reaping in winter is not to be expected; and he is too late who sows in harvest; but when regulated by their proper seasons, the labours of INDUSTRY may expect reward. The flowers, as well as the fruit, indicate that INDUSTRY has more than one object of attention, and more than one source of pleasure. The active bees returning to their hives, loaded with sweets for future store, express the foresight of INDUSTRY, and its service in time of need. Similar is the intent of the husbandman, with his patient and laborious ox, plowing now, in hopes of enjoying hereafter the rewards of his INDUSTRY.

HEARING,



*Vanity.*

*London, Published March 1787 by C. Taylor, N<sup>o</sup> 20 near Castle Street Holborn.*





*Industry.*







*Feeling.*

*London, Published June 1. 1787. by C. Taylor. No. 10 near Chichester Street, Holborn.*





*Swing*

*London Published May 1<sup>st</sup> 1787 by C. Taylor & Co. near Giltie Street Holborn.*





*Smelling.*

*London, Published Aug. 1786 by C. Taylor No. 10. near Gyle Street, Holborn.*





*Hearings.*

*London, Published Nov<sup>r</sup> 2. 1783, by C. Taylor N<sup>o</sup> 10 near Castle Street, the Doer.*

## H E A R I N G

IS expressed by a boy playing on a guitar, to whose melodious tones he is listening with earnest attention.

## S M E L L I N G.

AS none among the productions of nature are so cheering, reviving, and fragrant to the sense of SMELLING as flowers, which seem created on purpose to regale this faculty, we have represented a boy enraptured with the perfume he inhales from the scented bouquet; which is evidently the most natural attraction of this sense.

## S E E I N G

IS represented by a boy looking at himself in a mirror; and, as the operations of this faculty have been immensely extended by the discovery and use of the telescope, he holds that instrument in his hand.

## F E E L I N G

IS represented by a boy, whose eager grasp in seizing a bee has subjected him to the insect's sting; the smart arising from which, has obliged him to liberate his prisoner.

\* \* \* The title to the fourth volume represents  
GENIUS STUDYING NATURE.

## TO THE BINDER.

### PLATES to the SECOND COURSE OF MISCELLANIES.

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Portraits of **POUSSIN**, p. 33. Of **HOLLAR**, p. 47.

Of **RYSBRACK**, p. 64.

<p>The head of an angel, after Mr. Shelley.          The tipsy cobbler asleep, after Worlidge.          Two soldiers, by Mortimer.          A young Turk's head, by Mortimer.          Boy, after Mr. Cowley.          Diana and Endymion, after Mr. Rossi          Two dancing figures from Herculaneum</p>	}	<p>May be placed at          pleasure: at the          end of Vol. I.          or the end of          Vol. II.</p>
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For **DIRECTIONS** for placing the plates to the *first series of lectures*, vide p. 209; place these all together at the end of the first volume, **AFTER** the letter-press.

For **DIRECTIONS** for placing the plates to the *second series of lectures*, vide p. 228.

For **DIRECTIONS** for placing the plates to the *first course of MISCELLANIES*, vide p. 185, &c.

For **DIRECTIONS** for placing the plates to the **DICTIONARY**, vide p. 144, &c. in the **DICTIONARY**.

**\*\*\* THIS WORK may be bound in Two VOLUMES or in FOUR.**

*In two Vols. the TWO SERIES of LECTURES form Vol. I.*

*In four volumes, each series of LECTURES makes one.*

*The COMPENDIUM of COLOURS, with the first course of MISCELLANIES, makes also a volume.*

*The DICTIONARY may be united to the COMPENDIUM OF COLOURS in one volume; and the two courses of MISCELLANIES form a volume together.*

F I N I S.



*From a Drawing by M. S. Shelley.*

*London, Published Dec. 1, 1785, by C. Taylor & Co. near Castle Street, Holborn.*





*From a Sketch in oil by Worlidge.*

*London, Publish'd Feb<sup>y</sup> 1, 1787 by C. Taylor N<sup>o</sup> 10 near Castle Street, Holborn.*





*From a Drawing by Mortimer.*

*London, Published June 1783, by Charles Taylor N<sup>o</sup> 8 Dyers Build<sup>g</sup> Holborn.*





*From a Drawing by Mortimer.*

*London, Published March 11 187 by C Taylor N<sup>o</sup> 10 near Castle Street, Holborn.*





*From a Drawing by Richard Cosway R.A.*

*London. Published April 1846 by C. Taylor & Son near St. Paul's Church, Strand, Holborn.*





DIANA and ENDYMION.

*from the bas-relief of M<sup>rs</sup> Rossi exhibited at the Royal Academy 1785.*





*from an ancient picture found at Herculaneum.*



